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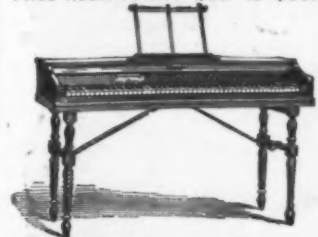
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GERMAN HEADQUARTERS OF THE MUSICAL COURIER,
HAUPTSTRASSE 20A, BERLIN, W.,
November 1, 1902.



AMONG the various important musical events of the week the most vital one was the first Berlin production of Richard Strauss' one act opera, or rather song poem, as the librettist calls it, "Die Feuersnoth." The work was brought out first at Dresden last year, and later was given at Vienna, where it met with doubtful success. The original performance at Dresden proved an unqualified victory for the composer. Such was the case here in Berlin, where the composer conducted in person, and where he has a host of friends. Among the throng of first nighters which filled the Royal Opera House last Tuesday evening there was such a large percentage of Richard Strauss enthusiasts that the success of the novelty was an assured one before the curtain went up. If anyone had doubted this, the reception accorded the composer-conductor when he appeared to take the baton would have convinced him of the contrary. Strauss appeared even more calm than usual, and he led his work with a circumspection and an attention to the slightest details in his exceedingly complicated orchestration that showed him to be possessed of perfect self control. To the writer, who talked with Richard Strauss an hour before, this outward calmness appeared like an assuredness of success which seems to have its fundamental element in the free superiority of an artist who knows his own worth fully. He does not recoil even before a slight particle of self irony.

Richard Strauss confesses that it was he who caused Ernst Baron von Wolzogen to transplant the action of the Singedicht to Munich, and, though it is supposed to take place in mediaeval times when sorcerers still abounded, to insert into it a monologue in which the hero thunders away at the good old Munich Philistines of the last century, who refused Wagner and to the king the erection of the theatre which now makes Bayreuth the Mecca of Wagnerdom, and who went so far as to drive Wagner personally out of Munich. The master of whom Kunrad der Ebner, the hero in Richard Strauss' opera, speaks, though he is alluded to as Meister Reichhart, would easily be recognized as Richard Wagner when the sorcerer sings:

"Sein Wagen kam allzugewagt Euch vor,
Da triebt Ihr den Wagner aus dem Thor,"

even if after the words "Schmählich habt Ihr ihn ausgejagt in neidischer Niedertracht" the Wanderer Leitmotiv, from "Der Nibelungenring," did not make its appearance in the orchestra in the original key of D flat, and the instrumentation by Richard Wagner.

The clear allusion to Richard Strauss himself, which is found in the lines:

"Den bösen Feind, den triebt Ihr nit aus
Der stellt sich Euch immer auf's neu zum Strauss,"

might be taken either in the spirit of self irony, or it is a case of self idolatry. I prefer the former idea, and consider the entire "Feuersnoth" as little more than an intentional huge joke played upon the Munich Philistines, who, in Richard Strauss' opinion, understood and treated him no better than they did his "predecessor," Richard Wagner.

In a forced pun Wolzogen succeeds in bringing his own name into the libretto, and into the foreground, in the following line:

"Wohl zogen mannige wackere Leut'."

This sort of writing is perfectly pugile, and is all the more to be wondered at, as otherwise the old German language is handled by Wolzogen in masterly manner, and his verses are excellent. The whole oratio pro domo, however, which Kunrad holds to the citizens from the balcony of

the house of the burgomaster of Munich in Hans Sachs' monologue style seems to me to be out of place and out of time. It certainly has nothing to do with the action of "Die Feuersnoth"; it is merely an interpolation in the libretto, and might as well be eliminated.

The action itself is taken from an old legend, which in flavor strongly reminds me of a story Marc A. Blumenberg used to relate when in stag company about a lady who saved a ship. It does not bear repetition in print, but neither does, if one would want to state the naked truth, the story of the contents of the Audenaerde legend so tersely told by Wolzogen. Suffice it to state that light and fire are restored to the citizens only after Kunrad is received in bridal embrace by Dimuth, the burgomaster's daughter, who at first jilted the young lover after he had rashly kissed her in public, and had punished him for this misdemeanor by lifting him up in an old fashioned elevator on the outside of her father's mansion, promising to take him into her chamber, and then leaving him suspended in his basket in mid air. Of course, the citizens gather one and all, and rile the lover in his more ridiculous than perilous position. As he happens to be a sorcerer, he revenges himself by extinguishing all fires and light, which shall be restored only after Kunrad is successful in his fell purposes regarding Dimuth. The difference between Marc Blumenberg's and Ernst von Wolzogen's story now is that the other passengers on the ship know nothing of their salvation through the self sacrifice of the handsome lady, and the fact would probably never have been known had not the savior herself told it to a lady friend, who of course told it to still another one, and thus it gradually came to the knowledge of the editor in chief of THE MUSICAL COURIER. In "Die Feuersnoth," however, the people, who are badly frightened at the sudden absence of light and warmth, beseech Dimuth in chorus from the outside of the house to yield to Kunrad's conditions. What then happens is not visible to the chorus or the audience, but is told in orchestral language by Richard Strauss in so clear and veristic style that the prelude to the third act of "Lohengrin," the finale of the first act and even the first half of the second act of "Tristan" seem comparatively coy and naïvely erotic. I cannot say that it is half so artistic, let alone æsthetic, and least of all in any degree as beautiful, as is Wagner's music in the above cited and also in the "Tannhäuser" bacchanal excerpts.

When I heard this fragment from "Die Feuersnoth" for the first time at a New York Philharmonic concert last season under Paur's direction I did not understand it, and now, since I understand it, I do not like it. The opera as a whole, either musically or dramatically, does not satisfy me. The libretto is much too episodic, and I do not comprehend the principal figure, which has no definite character whatsoever. One and the other of the writers declare him to be a symbolical person. Well, if Wolzogen in Kunrad meant to represent the artist as such he should have made this fact plainer and should have given us to understand: The artist is in need of the love of woman. Is it withheld from him, he cannot create, and without such creativeness the world would lack light and warmth. But if this be the meaning of "Die Feuersnoth" then the vulgar, gradually, ever so gradually and voluptuously, approached physical end of the action should not have been made its climax, which, though I am not a prude, as those know who know me, I felt as a slight and an insult to maidenhood, for the woman who saved the ship is not the sort of woman who is fit to inspire the artist. She may be a vixen, but she is not a virgin, and as Goethe has it "The eternal in woman draws us upward."

As for Richard Strauss' music in "Die Feuersnoth," I can only repeat what I have said about all of his latest

works—viz., that first he conquered technic, and that now technic has made a slave of him. He is growing more and more complicated in his facture; he keeps on piling up colors, some of them of most gorgeous hues, but his drawing is growing weaker and his thematic invention less and less pregnant. I heard recently some piano pieces of his and the violin concerto, all belonging to his earliest period, and noted with wonder the conventional-ity of it, the close clinging to traditional forms, the simple, frequently Mendelssohnian melodic lines, and yet how, especially in the orchestration of the concerto and in the contents of the final movement, one can note traces of the future Richard Strauss. He reached his highest development, in my opinion, in his "Death and Transfiguration," by the side of which I can place only his "Don Juan," and then begins, according to my humble opinion, despite such glorious moments as the opening phrase of "Thus Spake Zarathustra," the decadence of Richard Strauss. In like proportion as his technic proceeds, his inventive power becomes less fertile and less pregnant. In "Die Feuersnoth" it is near to low ebb, and there is almost no originality in his themes. He begins to look for material outside of himself, and finds it, of course, in folk tunes, which are appropriate in the places where he employs them, but are in no wise superior to those Engelbert Humperdinck, for instance, makes use of in "Hänsel und Gretel." However, nobody would be justified in calling the latter as great a composer as Richard Strauss; the vast difference between them is that one never was a really great composer, but merely a clever Wagner epigone, while Richard Strauss, in his best works, justified the belief that he would surpass all of his orchestral predecessors. There are some who still cling to this belief, and among them is nearly the whole of the Allgemeiner Deutscher Musikverein crew. I honestly and sincerely believe, however, that they will find themselves mistaken, and that Richard Strauss now, although only thirty-eight years of age, is on the downward track. My strong personal liking for the man does not blind my judgment upon the works of the composer, and my only wish is that the future may prove me to be in error, and that the others were more farsighted and displayed keener susceptibilities than I am doing in this instance.

The performance of "Die Feuersnoth" was, as I have stated, an admirable one so far as the orchestra was concerned. Less brilliant was the work of the chorus, for which Strauss wrote very difficult music, especially for the children. Nevertheless, everything went well enough under the composer's watchful direction. Scenically and musically the première left little to be desired. Of the soloists Berger, in the part of Kunrad, deserves the palm. His clear, high baritone voice is excellently adapted for the music allotted to him, and being in excellent voice he combined with noble tone production very impressive characteristic delivery of the part. Vocally also Miss Destinn, as Dimuth, did justice to her role, but the strange situation into which the libretto places her seemed to hamper the display of her best histrionic qualities, and she was lacking in both poetry and gracefulness of impersonation. Her three young lady friends, who are treated most felicitously by Richard Strauss, were, on the other hand, charmingly represented by Misses Dietrich and Rothauer and Mrs. Goetze.

On the same evening Richard Strauss conducted also the first performance at the Royal Opera House of "Camille," Saint-Saëns' new ballet gavotte. It was to be expected of so tasteful a musician as the greatest of living French composers that he would avoid the beaten track of the polka and waltz rhythms, in which most ballet composers are wont to indulge. Although the subject of this ballet is of the most conventional kind, the music of Saint-Saëns is frequently of ravishing charm, gracefulness and cleverness. His orchestration is just as lucid as that of Strauss is overlaid. His French characteristics shine forth in the intellectual, lightly sensuous rhythmic forms and quasi antique dance movements and phrases which he revived in brilliant instrumentation in this ballet.

Mlle. dell' Era, in the title part, delighted the eye as much as the music did the ear, and as the general ensemble in the dances, as well as in the mise-en-scène, proved a faultless one, it will readily be understood that as a contrast to the work of the German composer the graceful ballet of the Frenchman was a welcome and well received second half of the bill.

While the première was in progress the Bohemian String Quartet gave the first of four chamber music soirées at Beethoven Hall. I have in past seasons written so often and so explicitly about the merits of this extraordinary organization that I could confine myself now to mentioning merely their program and the fact that they played with all of their accustomed success, but their first soirée gained in so far as the Bohemians could boast of the co-operation of Mrs. Fannie Bloomfield-Zeisler. The combination, according to the unanimous verdict of those Berlin critics who were able to attend the concert, was a highly satis-

factory one, and the performance of Dvorák's "Dumbka" Piano Quintet in A major, which is one of the battle horses of this fine string quartet, is said to have been a most enjoyable one. Kirsch, of the *Boersen Courier*, told me that he never heard a more musicianly reading of a chamber music work by a woman, or a more perfect ensemble and blending of the tone of the piano with the strings, than this performance of the Dvorák work.

The string quartets which surrounded this quintet were Tschakowsky's E flat minor one, op. 30, dedicated to the memory of Ferdinand Laub, and Haydn's G major Quartet, op. 77.

It speaks volumes for the musical receptive qualities of the Berlin people that, besides the Philharmonic, the Royal Orchestra's and the Richard Strauss modern cycle of symphony concerts, the concerts given of late years by the Meiningen Court Orchestra are decidedly well patronized. Of course, when General Musikdirector Fritz Steinbach will lay down the conductorship of this orchestra in order to take up that of the Cologne Guerzenich concerts, the traveling appearances here of the organization over which Hans von Bülow once presided will probably cease altogether. This winter, however, we shall have the Meiningers still with us, and Berlin is evidently bent upon enjoying them to the last. The first concert on Saturday was attended by such a throng that no vacant seat was to be found at the Singakademie, though the press had been treated rather sparingly in the matter of tickets. Following the maxims of Peguajar's New York offices, I bought mine, and the artistic treat I enjoyed was worth more than the price of the ticket.

Old man Joachim, the ever popular principal soloist at this concert, had one of his fine evenings, and played with an admirable quality of tone and exquisite finish of technic three movements of Mozart's Haffner serenade. He was applauded to the echo.

Together with Prof. Georg Schumann, of the Singakademie, and Chamber Musician Marigold, the veteran violinist later on in the program performed Johann Sebastian Bach's fifth Brandenburgian Concerto for piano, flute and violin, with accompaniment of violins, violas, 'celli and continuo (the double basses), which proved an unalloyed treat.

The orchestral works, which the Meiningers gave under Steinbach's direction in their straightforward, unvarnished style, with an almost military precision of attack and general ensemble, which is also their characteristic, were first some variations, op. 36, by Edward Elgar, the most prominent and promising among the modern English composers. The work shows considerable skill in thematic treatment and general technic of facture, and the variations rivet the attention of the musical connoisseur, despite the fact that the theme itself is neither a very original nor a very strong one.

Prof. Georg Schumann's Serenade, op. 32, which had its initial performance from manuscript on this occasion, is also the work of a more skillful than imaginative musician. The present director of the Singakademie chorus knows how to write brilliantly for orchestra, and he finds effective and frequently whimsical new ways of expressing his musical thoughts. An intermezzo in A minor, which is very clever, and the "moonlight" movement, described as "What the Girl Speakeeth," with its tender monologue for the clarinet, surrounded by an orchestral halo of harp accompaniment, were received with special favor by the audience. These are the best movements of the four that constitute the serenade. Muehlfeld, the celebrated clarinetist of the Meiningers, gave a poetical and delightfully suave reading of the girl's speech, and was deservedly the recipient of an extra round of applause.

Brahms' Fourth Symphony was the final number of the program.

As it may interest our readers and the many friends of the talented young American violinist Edwin Grasse, of New York, to read of his continued successes in Germany, I give herewith in literal translation the reprint of a number of criticisms from the foremost journals of Berlin and Leipzig, showing the judgment of the press and public on the successful accomplishment of as difficult a feat as was ever undertaken by so youthful an artist before the sternest judges in Europe. This lad of eighteen may well be proud of his success. The following are some of the many press notices:

In the Beethoven Saal on October 4 the blind violinist Edwin Grasse won a brilliant success by his performance of the E flat major Concerto of Mozart, the D major of Beethoven and the G minor Sonata of Bach (the latter unaccompanied). With the first touch of the bow, his tone holds one spellbound. The inner warmth and ideal purity and beauty of his tone convince the hearer that this violinist gives a part of his own life when he allows his instrument to sing.

His playing of the Bach Sonata was particularly distinguished by the power of his bowing, without trace of coarseness, and the absolute clearness with which he built up the very difficult fugue. Mr. Grasse must rank among the most distinguished of the younger generation of violinists.—E. E. Taubert, *Die Post*, Berlin, October 7, 1902.

A blind violinist, Edwin Grasse, who concertized here last winter, appeared again before the public last evening in the Beethoven Saal, where he won with the assistance of the Philharmonic Orchestra a complete and undisputed success. The very great progress made by Mr. Grasse since his first appearance here is unmistakable. His technic has developed extraordinarily without in any way injuring the beautiful and luscious quality of his tone, or the warmth of his playing, and he must now rank as a fully matured artist, and those who yesterday heard his performance of the Mozart E flat major Concerto, the G minor Sonata of Bach (unaccompanied) and the D major Concerto of Beethoven could well agree with me that before us stood a thoroughbred violinist of whom much will be spoken in public musical life. This judgment must be rendered in spite of a trifling mishap in the first movement of the Beethoven Concerto, and in the rendition of the Bach Sonata, absolutely without cavil, for its performance fully justified the very highest expectations.—O. T., *Berliner Boersen Courier*, October 8, 1902.

The young blind violinist Edwin Grasse deserves to be praised for the great stride forward made by him since his so favorable introduction here last season. With the assistance of the Philharmonic Orchestra he gave a concert in Beethoven Saal and delighted his audience by his accurate and thoroughly musicianly playing. His tone and technic have been splendidly developed, and his delivery is full of temperament. He justly deserved the enthusiastic applause accorded him.—*Berliner Lokal Anzeiger*, October 8, 1902.

Edwin Grasse, who gave his concert on October 4, with the assistance of the Philharmonic Orchestra, held his audience in rapt attention until the end of his program. Mr. Grasse, who is still a young violinist, proved his artistic earnestness by the choice of the Mozart E flat major Concerto, Bach's G minor Sonata and the Beethoven Concerto for interpretation, rising in every particular to the requirements of his difficult program. His tone is glowing, his dexterity overcomes all technical complications and his intonation is pure and his tone euphonious throughout. To Bach the inner self of this artist stands closely related, and Beethoven he brings very near to us. In the last number we might have wished the final rondo played with more freshness and spirit, though it seemed to us as if the artist had tired somewhat toward the end of this large work. The great applause accorded him by his auditors was fully deserved. May it have brightly illumined the night of this young artist, for he is blind.—*Norddeutsche Allgemeine Zeitung*, October 6, 1902.

A few words are still to be spoken regarding the blind violinist Edwin Grasse, who, with the assistance of the Philharmonic Orchestra, gave a concert last Saturday in Beethoven Saal, where he played the Concerto in E flat major of Mozart and the D major of Beethoven. Already known here as a thorough artist, Mr. Grasse responded to the highest demands of his program, even those of the G minor Bach Sonata (unaccompanied), which he satisfied in every particular. His technic proved itself accurate and brilliant, and his delivery marked by intense feeling. The great applause of his auditors was thoroughly deserved.—*Berliner Neueste Nachrichten*, October 11, 1902.

Edwin Grasse was adjudged by us in the earlier part of the year a distinguished violin artist. After the lapse of almost a year he has proven himself a perfect master of his instrument. His tone has strength and beauty, his technic is most fortunately developed and his delivery demonstrates his possession of ripe musical intelligence and poetic feeling. Mozart's E flat major Concerto, Bach's G minor Sonata for the violin alone, and Beethoven's in all respects

only concerto served to brightly illumine the predominant character of this eminent violinist. The large audience was deservedly lavish in its applause.—*Musik und Theaterwelt*, Berlin, October 9, 1902.

In the Beethoven Saal, accompanied by the Philharmonic Orchestra, the blind violinist Edwin Grasse, who introduced himself so favorably last season, again appeared. The performance of this industrious and intelligent artist gave me a most genuine joy. In nearly everything which he offered—I heard the Mozart E flat major Concerto, the Bach G minor Sonata and the first movement of the Beethoven Concerto—the violinist responded almost absolutely to every demand of his difficult undertaking. Particularly satisfactory was the sturdy healthfulness with which he played the Bach Sonata and his uncommon perfection of style in the cadenza of the Beethoven Concerto. There was no lack of lively and sincere applause.—M. St., *Leipziger Signale für die Musikalische Welt*, October 8, 1902.

Supported by the New Concert Orchestra, under direction of Ferd. Schäfer, the blind violinist Edwin Grasse introduced himself most favorably. He played concert of Mozart (E flat major) and Beethoven, and Bach's G minor Sonata. He combines with an already highly developed technic great clearness of intonation. He shows a most uncommon ripeness of judgment in his interpretations, so that in the Bach Sonata and the Beethoven Concerto, above all in the cadenza, his performance was in almost everything magnificently successful.—E. Rochlich, *Neue Zeitschrift für Musik*, Leipzig, October 15, 1902.

CONCERT OF EDWIN GRASSE.

He who introduces himself with Mozart, Bach and Beethoven deserves to be earnestly judged. Mr. Grasse's present eminent abilities (he is still a boy in years) justify the most brilliant expectations. His best performance was that of the Bach Sonata, which he played with an extraordinary beauty of tone and an intellectual ripeness which, considering his age, was simply amazing. The seldom played Mozart E flat major Concerto was also played by Mr. Grasse with great success. In the rapid movements one could have wished for less pedagogic conscientiousness and a dash of champagne spirit. His "piano" in the slower movements, particularly in diminishing passages, was of poetic effectiveness, while the strength and largeness of his tones were most noticeable in the Bach Sonata.—Prof. Alex. Winterberger, *Leipziger Neueste Nachrichten*, October 14, 1902.

A talented violinist, Edwin Grasse, born in New York, gave a concert yesterday evening with great success. He was assisted by the New Leipzig Concert Orchestra. Mr. Grasse, although but eighteen years old, is already a distinguished violinist, one rich in promise, an artist "by the grace of God and the muses," who consecrates himself to his work with holy earnestness. He played the seldom heard Violin Concerto of Mozart in E flat major, followed this with the Bach G minor Sonata (for violin alone), and crowned his work with a performance of Beethoven's difficult Violin Concerto, which, excepting an occasional nervous haste, was played with perfection of style, nobility of tone and a high degree of technical development. In the rendition of the Bach Sonata the player exhibited both solid and brilliant characteristics, a rich singing tone, perfect intonation and nobility of expression. His best in the Mozart Concerto was the adagio, which he played with a depth of feeling gladdening to both ear and heart, for it was most soulful, and herein we think lies the surest proof of his true musical calling. The audience testified its appreciation by many recalls, glad that so noble a program had been offered them.—*Leipziger Zeitung*, October 13, 1902.

Arthur Nikisch offered for the second concert of the Philharmonic Orchestra a brilliant program in brilliant performance. After Peter Cornelius' in Berlioz's style composed and orchestrated overture to "The Barber of Bagdad," there followed as principal orchestral number of the evening Anton Bruckner's Second Symphony in C minor. There seems to be a general craving now to pay off a debt of gratitude to Bruckner, who during his lifetime was too much neglected, and now is made perhaps a trifle too much of. Only lately Richard Strauss gave us the first symphony, and now Nikisch follows with the second. It may seem somewhat strange that both works stand in C minor, but originally an unpublished symphony in D minor, which the composer later declared to be worthless, and a sketch of still another symphony in B flat, which was also repudiated by the author, intervened between the first and what is now numbered as Bruckner's second symphony. The latter is by far superior to its predecessor, and, despite a certain hesitancy in the continuation of the development of his themes, displayed in frequent and many times quite unexpected pauses, this work is in form the best and in

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contents the least prolix of Bruckner's symphonies. The beginning and the close of the Andante in A flat are exceedingly fine and of great beauty of melos. The final movement, though somewhat irregular in form, is of great originality of conception.

Volkman's well known Serenade in D minor for string orchestra, with its obstinately melancholy 'cello obligato, once upon a time a standard number of the Thomas Orchestra, was much applauded and relished by the audience. In it the successor to Anton Hekking as first 'cellist of the Berlin Philharmonic Orchestra, Joseph Malkine, displayed warm tone and refinement of musical phrasing.

This work was sandwiched between two vocal soli by an artist who is known to New York, as she is to Paris, Brussels, Moscow, St. Petersburg and other large cities, but who hitherto was a stranger to Berlin. I speak of Felia Litvinne, Eduard de Reszke's great sister-in-law, who, as dramatic soprano, created a sensation last winter in Paris through her impersonations of Isolde and Brünnhilde. She is the possessor of a beautiful more mezzo than high soprano voice, for in the middle and lower register her material is fullest in volume and most pleasing in quality. Moreover, the lady knows how to sing. Her art and intelligence of delivery made acceptable and enjoyable even so trite a fragment as the stanzas from Gounod's "Sappho," and in the final number of the program, the overwhelming and transcendently beautiful self immolation of Brünnhilde, from "Die Götterdämmerung," Madame Litvinne, who sang it in purest German, just as she had delivered the test of Gounod's music in flawless French, made a decidedly deep impression. The audience for minutes after the close of the concert did not get tired of applauding and recalling both Madame Litvinne and Arthur Nikisch.

A concert which was of far more than average interest to Americans was that at the Philharmonic last evening. The hall was crowded to its utmost, gallery, boxes and all. I was justified in cabling to THE MUSICAL COURIER that an audience of more than 2,500 people listened to the exquisite piano playing of Arthur Hochmann, of New York, who scored a most pronounced success upon a superb Wissner concert grand piano. As it was the first time that this American instrument appeared upon a German concert platform, you may take it for granted that it was scrutinizingly listened to by many in the audience. The forward strides which the American manufacturers of concert grands have been making within the last decade and the push they display in bringing their instruments to the notice of the music public seem to be alarming some of the German manufacturers. They are becoming aware that while they were sleeping upon their laurels the unceasingly active Americans have grown into serious rivals. The connoisseurs at the Philharmonic last evening—and there were many of them—exchanged looks of surprise when they heard the full, rich, sonorous and voluptuously velvety tones of the Wissner grand, which even in the daintiest of pianissimo could be distinctly heard in every part of the largest of Berlin's concert halls. Its fine action, as shown in rapid repetitions and facile scale runs of absolute evenness, was likewise commented upon, and so, of course, was the great purity and noble quality of the treble, the weakest part usually in most of the pianos "made in Germany." Mr. Wissner, who, as I happen to know, is just as amiable a gentleman as he is an enterprising and level headed piano manufacturer, may be sincerely congratulated upon the success he achieved in critical Berlin.

He could hardly have selected a finer and better suited exponent of the virtues of his concert grand than he found in Hochmann. This exceedingly talented young pianist has developed into a mature and most finished artist since I heard him here a couple of years ago, when he had just left the protecting wing of Prof. Xaver Scharwenka and ventured out upon the concert platform for the first time in Berlin.

Technically his scales, arpeggios and trills are excitingly brilliant, and his tone is as luscious as it is pure and sympathetic. The latter is also the right adjective for his playing and his concert appearance. He performed in most poetic style Schumann's "Arabesque," brilliantly and yet tenderly Tchaikowsky's Barcarolle in F minor, and with utmost grace Chopin's A flat waltz. In a very clever study in A flat by Emil Sauer, named for some mysterious reason, but not appropriately at all, "Empfindung im Walde" ("Sentiment in the Woods"), Mr. Hochmann displayed his advantages in rapid staccato playing and repetition, while he let loose his whole technical fireworks in the sixth of Liszt's Hungarian Rhapsodies. He was made much of by the audience, and, after ever so many recalls, yielded to the irresistible demands of the encore fiends.

Mr. Hochmann will leave for New York by the Kronprinz Wilhelm on Tuesday of next week. May he be as successful in his native land as he was at his last concert in Berlin!

Georg Anthes, the Dresden court opera tenor, has been heard from. He says the news of his having broken his contract is not true, and that, with the knowledge and consent of the Saxonian intendency, his shattered health will be mended at his mother's home, after which he will go to America, and later on to England and Russia.

Leopold Godowsky has returned from a short but very successful concert tournee in England, and will resume his pianistic and pedagogic Berlin activity next Monday.

Angelo Neumann, the energetic and enterprising Prague operatic director, was in Berlin recently. I happened to meet him at the intendency of the royal theatres, where he was trying to persuade Count Hochberg into a new Meisterspiele scheme, similar to the one which was carried out with a fair degree of financial, but less artistic, success under Neumann's régime during the last season. Whether he succeeded in gaining the count's approval of his plans I cannot say, but I have my doubts about it, for His Excellency was not exactly overpleased with the results of the first venture. Angelo Neumann, with his jet black, fiercely turned up mustaches, looks as young as he did twenty years ago, when, with Anton Seidl as conductor, he gave his traveling "Nibelungen" cycle performances all over Germany.

The directorship of the Crefeld Conservatory has passed from Gottlieb Noren into the hands of Musikdirector Theodor Mueller-Reuter.

Among the callers at the Berlin office of THE MUSICAL COURIER during the last few days were: Dr. Louis Grasse, of New York; Mrs. Ernest Hutcheson, from Baltimore; Arthur Hochman, the American pianist, who, like Mrs. Hutcheson, will leave for New York on the 4th inst. by steamer Kronprinz Wilhelm from Bremen; Moriz Rosenthal, the eminent pianist, who has just been decorated with the knighthood cross of the Order of Isabella the Catholic, of Spain; Wassily Beschirsky, Jr., the Russian violin virtuoso; Miss Sonja Ullstein, from Odessa, a piano pupil of Professor Door, of the Vienna Conservatory, of Diemer of Paris, and of Alfred Gruenthal of Vienna; the young lady intends to settle in Berlin as pianist, accompanist and piano teacher; Mrs. Emeline Potter-Frissell and her daughter, Miss Christine, who are returning to Dresden, where the mother is going to resume her position as esteemed correspondent of THE MUSICAL COURIER, and at the same time will become a teacher of the piano at the Ehrliche Musikschule. In their company was Mrs. S. L. Russell,

who will establish a home for American girls, to be called Villa Sunshine. Livingston Russell, dramatist and journalist, from New York, was among the callers. O. F.

WILLIAM C. CARL'S RECITAL.

WILLIAM C. CARL'S ninety-first organ recital took place last Tuesday evening in the "Old First" Presbyterian Church, the attendance, as usual, being very large. The organist presented this excellent scheme:

Symphony in D minor.....Guilmant
Aria, Where'er Ye Walk (Semele).....Handel
Percy Hemus.
Toccata in C major.....Bach
Theme With Variations.....T. Tertius Noble
Vocal, O Divine Redeemer.....Gounod
Miss Charlotte C. George.
Cantilena (new, first time).....Geo. Waring Stebbins
Minuetto in B flat.....Capocci
Fantaisie Pastorale.....Breitenbach
Aria, The Refiner's Fire (Messiah).....Handel
Percy Hemus.
Marche Pontificale (First Symphony).....Widor

Mr. Carl was assisted by Miss Charlotte C. George, contralto, and Percy Hemus, baritone.

Guilmant's noble Symphony in D minor, with which the recital opened, was given a loving and reverential interpretation by Mr. Carl, who, it goes without saying, plays his master's work to perfection. In pleasing contrast were Bach's Toccata and Noble's Theme and Variations. Cantilena, by Stebbins, which was played on this occasion for the first time in New York, proved a fascinating composition. An elaborate piece of descriptive music, scored in the most florid style, is the "Fantaisie Pastorale," by Breitenbach.

These organ compositions represent a variety of schools. They enabled the organist to show his versatility as well as his profound knowledge and mechanical skill. This paper so often has praised Mr. Carl's playing that it is hard to add anything new at this time. Refined taste and ripe musicianship are disclosed in all his performances. His adroit management of the stops and pedals never fails to excite astonishment, especially among the organists themselves, who flock to these recitals. Many of the professional and amateur organists of New York, Brooklyn, Newark and other nearby cities never lose an opportunity to hear Mr. Carl. Thus is he, while giving pleasure to thousands of music lovers, doing an educational work of great value.

ARTHUR HOCHMAN DATES.

ARTHUR HOCHMAN, the pianist, will fill the following engagements, as arranged by his manager, Miss Anna Millar, during November and December:
Philadelphia—Symphony Orchestra, afternoon concert, Academy of Music.
Philadelphia—Symphony Orchestra, evening concert, Academy of Music.
Toledo, Ohio—Symphony Orchestra, evening concert, The Valentine Theatre.
Grand Rapids—Recital, Powers' New Theatre.
Chicago—Joint recital with George Hamlin, Grand Opera House.
Kansas City—Recital, Academy of Music.
Lawrence, Kan.—Recital, University of Kansas.
Garnett, Kan.—Recital, Opera House.
Arkansas City—Recital, St. Cecilia Society, Opera House.
Wichita—Recital, Auditorium.
McPherson—Recital, Opera House.
Lindsburg—Recital, Bethany College.
Emporia—Recital, State Normal College.
Omaha—Recital.
Fremont—Recital, Opera House.
Indianola—Recital, Simpson College.
Des Moines—Recital, Drake University.
Evanston—Recital, Northwestern University.
Milwaukee—Recital, Nash ballad course, Pabst Theatre.
Toledo—Recital, Toledo Conservatory of Music, Collingwood Hall.
Cleveland—Recital, Chamber of Commerce Hall.

Hochman then comes East and will give recitals and orchestral concerts before filling his Southern dates, which will be announced later.

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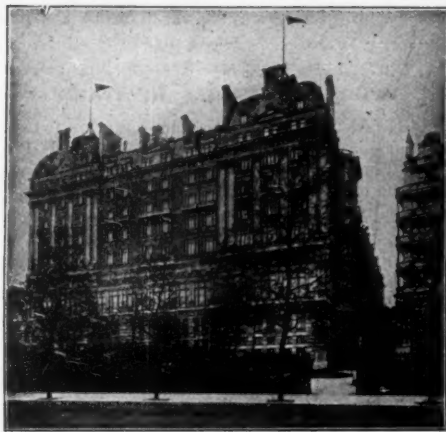
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HOTEL CECIL,
LONDON,
NOVEMBER 1, 1902.



HENRY WOOD'S continued illness is a matter which everyone over here views with the greatest regret. The first feeling is naturally one of sympathy for a man who has done an immense amount of excellent work for music in London; work which was all the more valuable as it came at a time when it was greatly needed. When Mr. Wood took up the baton at the Queen's Hall there were no regular orchestral concerts in the metropolis. Manns, of course, gave excellent concerts every Saturday afternoon at the Crystal Palace, but the Palace, notwithstanding the fact that it is close by, is a very long and tedious journey by reason of the miserable train service. We had, too, the Richter concerts, but they only occurred at comparatively long intervals, while the Philharmonic and Henschel concerts may practically be left out of account, for they were never very good. Mr. Wood supplied what was needed, and he is greatly missed.

It appears that the Queen's Hall committee pins its faith to no Englishman except Mr. Wood, and when he is ill the committee must go abroad to find a substitute. This neglect of English musicians, unfortunately, is rather characteristic of Queen's Hall. Our native composers are never too well represented in the symphony programs. This year, indeed, they will scarcely be represented at all. This is not what we expected when we were told that the Queen's Hall concerts were to take the place of those which Mr. Manns used to give at the Crystal Palace. There Englishmen stood a fair chance of being heard, and moreover the conductor had a keen scent for good novelties, and most of those he produced were well worth hearing. Of course no

one would urge that the music of Englishmen be played simply and solely on account of the composer's nationality. But surely the provincial festivals produce works by native composers of sufficient interest for performance in London, while the prospectus of the Bournemouth concerts shows that the art of composition is not quite lost in this country.

But in this matter of conductors there can be even less excuse for the neglect of the native born. New works by Englishmen may not be very easy to find, but the names of half a dozen conductors who could have taken Mr. Wood's place come readily to mind. Dr. Cowen and Dr. Elgar are men of experience who could be relied on in an emergency. Mr. Riseley is a very able musician indeed, and the syndicate might have done worse than to engage him for such concerts as Mr. Wood is unable to direct. Again, there is Dan Godfrey, Jr., of Bournemouth fame, to whose excellent programs I have already alluded. It would have been interesting to have seen what he would do with the Queen's Hall orchestra. With all these men close at hand it seemed a pity to drag M. Colonne over from Paris for the one concert on Saturday afternoon.

M. Colonne is a very good conductor, but he is not a Richter, a Lamoureux, or a Strauss. There was little in his readings of Brahms' First Symphony or of Strauss' "Don Juan" tone poem to justify the trouble and expense of bringing him all the way to London. The reading of the symphony was distinctly a French reading, and whether it was altogether justifiable is open to doubt. The third movement was taken much too slowly, and one missed the rugged grandeur of the Finale. However, it was by no means without its good points. The phrasing for instance, was unusually subtle and delicate, and in this respect the performance was better than those Mr. Wood gives us. Rather unexpectedly M. Colonne was at his best in Strauss' tone poem, and he played it with admirable breadth and sympathy. As an accompanist he fell short of perfection, and the orchestral part in Paderewski's "Polish Fantasia," for piano and orchestra, was played in a way that would have turned Mr. Wood's hair gray. Miss Adela Verne, who played the solo part with wonderful brilliance and power, is to be congratulated on the fact that she was not disconcerted by the conductor's extraordinary tempi, which were as far removed from those adopted by the composer as is one pole from the other. Her efforts to induce the conductor to change his ways were as obvious as was his determination to disregard the pianist altogether.

Of the remaining concerts of the week only three call for any detailed notice. Of these, two were of social rather than of musical interest. The critic who can find anything fresh to say about a Kubelik recital has yet to be born. He attracts the same audiences to hear him play the same pieces with the same degree of virtuosity. Even though he so far departed from his usual groove on Saturday afternoon as to introduce into his program a suite for violin and piano by Goldmark, in which he was joined by Miss Katherine Goodson, the concert had most of the monotony of the regular Kubelik recital. The audience was as enormous as ever, and the number of encores made the program far too long.

It is no less difficult to write anything new about Mr. Vert's concert which took place at St. James' Hall on Wednesday. Mr. Vert gives one concert a year, which is a never failing source of attraction to those who like big names and ballads. Madame Albani has of course a host

of admirers. Miss Ada Crossley, though her fame is of more recent growth, has already taken her place among the leading contraltos of the day. Mr. Santley's singing still affords a lesson to most of the younger vocalists. All these and more, whose names are becoming household words in England, kept a large audience amused for two hours and a half.

The third concert to which I allude was the one Mark Hambourg gave at Queen's Hall on Wednesday afternoon, by way of a farewell recital before starting on his American and Australian tour. However much one may disagree with Mr. Hambourg in some ways, there can be no doubt that he is distinctly a pianist to be reckoned with. His qualities are perhaps calculated to command respect and admiration rather than to arouse any of the finer emotions. In feats of sheer dexterity he probably has no rival on earth, and I would defy any other pianist to play Pabst's paraphrase on Tchaikowsky's "Eugen Onegin" as he played it on Wednesday. But I confess that I have never left one of his recitals with a sense of real satisfaction. His power is tremendous, but half the pleasure of hearing Beethoven's "Sonata Appassionata" was spoiled by the crudeness of his tone. His dexterity is wonderful, but Chopin's "Study on the Black Keys" is not a mere finger exercise, and though his playing of it was delicate and crisp, the beauty of the music was not there. In fact, Hambourg's playing is oppressed with the burden of technic. All his performances are wonderful and amazing, but one does not wish to be merely amazed by Beethoven or startled by Chopin. To arouse such sensations in us by means of Pabst's paraphrase or Moszkowski's study in thirds is perfectly legitimate, but to make the classics a medium for technical display is not, and that is an offense to which Mark Hambourg is prone. Up to the present time I cannot honestly say that I have heard him play a Beethoven sonata in a way that I could really enjoy. But there is no reason to suppose that time will not bring with it a riper understanding in such matters.

Emil Paur will conduct the second symphony concert at the Queen's Hall on November 8. The program will include Elgar's Variations for orchestra and Strauss' "Till Eulenspiegel."

ZARATHUSTRA.

A Cycle of Old English Melodies.

"FLORA'S HOLIDAY," a cycle of old English melodies for four voices with piano accompaniment, will be given at Sherry's tomorrow, Thursday, afternoon. The singers announced are Mrs. Mary Hissem de Moss, soprano; Mrs. Isabelle Bouton, contralto; John Young, tenor, and Francis Rogers, baritone. Hans Kronold, 'cellist, will assist and Bruno Huhn is to be the musical director. The cycle was arranged by H. Lane Wilson. The proceeds are to go to the scholarship fund of the College Women's Club.

Harry J. Fellows, Choirmaster.

HARRY J. FELLOWS has resumed his musical work at Erie, Pa. He is the best paid choirmaster in the town. Besides his duties as leader in the Central Presbyterian Church, he gives more than thirty private singing lessons a week. The new vocal society, which Mr. Fellows formed recently, will sing "Hiawatha's Wedding Feast," by Coleridge Taylor, at the first winter concert.

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NORWICH MUSICAL FESTIVAL.

[SPECIAL TO THE MUSICAL COURIER.]

NORWICH, ENGLAND,

NOVEMBER 5, 1902.



HERE never was a musical festival more justified by results than the one lately held in the ancient cathedral city of Norwich. It has not even the reproach which John F. Runciman is so fond of leveling at these institutions, namely, that they are run in the cause of charity, and that the requirements of art take second place. The Norwich executive cares little for making a profit, and is well content if the balance sheet shows a few hundred dollars to the good. The reason the last of this year's many festivals makes such a strong appeal to the mind of the critic who wishes to encourage a national school of art is that during the three days music there were no fewer than seven new works by native composers; one by a clever young Italian who probably will follow in the footsteps of his uncle, Alberto Randegger, and become an Englishman, and another by the American composer, Horatio Parker, whose name and reputation are now becoming familiar to the residents in our various festival centres.

Ernest Newman, who is, I believe, known to the readers of THE MUSICAL COURIER, wrote an article for one of the monthly reviews, in which he complained of the centralization of music and cried out with tearful voice, "back to the country." London gives less support to the native composer than the most insignificant provincial town which boasts a choral society. And if it were not for the triennial festivals our creative musicians would be almost unknown. Edward Elgar would still be teaching the violin in Worcester, and young Coleridge Taylor might by this time have secured a petty appointment as a church organist. The only composers who get a chance in the metropolis are the writers of royalty songs for two publishing firms, who give weekly ballad concerts at either St. James' or Queen's Hall.

A few words will be sufficient to devote to the performance of the well known choral works. Of these there were the "Elijah," the "Redemption," Verdi's Requiem, and Sullivan's "Golden Legend," four representative works of totally different schools, and each was rendered by the choir with satisfactory results. Of the soloists the most successful were Andrew Black, whose Elijah has no equal; Ben Davies, who is holding fast to the premier tenor position in this country; Madame Albani, who grows more popular each succeeding year; Miss Ada Crossley and Mme. Clara Butt. Certain instrumental works were also given, and Mr. Randegger is entitled to grateful recognition for not including the "Pathetic" Symphony in his program. And now I come to the consideration of the new works. First of all I will deal with Parker's "A Star Song," op. 54, written for solo quartet, chorus and orchestra. The poem, if such it can be called, is the work of Henry Bernard Carpenter, and its leading motive is the glorification of Love, as represented by the Morning Star. The theme as presented by Mr. Carpenter is not poetically beautiful, and small wonder is it that the American profes-

sor has not found eloquent inspiration in the words. Parker's claims to sound musicianship have been recognized in this country since the production of his first work at the Worcester Festival of 1899, and the cantata under consideration does not belie his reputation, but neither will it add to it. It is undoubtedly clever, but it lacks spontaneity and poetical feeling. He has labored for effect, and one seems to have an instinctive feeling of the strenuous efforts made by the composer as he wrestled with the poet's phrases.

Another choral composition which may be classed with the preceding is Dr. Frederic Cowen's "Coronation Ode," with words by Sir Lewis Morris. Dr. Cowen's keen gift for melody and his admirable command of the art of writing for voices lend his work a sensuous charm which somewhat veils certain defects, and added to this the soprano solo was sung with such exquisite sweetness and purity by Madame Lillian Blauvelt, who was admirably supported by the choir, that one could only feel that the ovation which greeted the composer when he laid down the baton was well deserved. The other important vocal novelty was a dramatic cantata by Alberto Randegger, entitled "Werther's Shadow," and the idea was based on an old legend which says that "whosoever dies by his own hand, through unrequited but pure love, is privileged to return to the side of his beloved between midnight and the dawn of Christmas Day." So the shade of Werther returns to Charlotte, who, having no bread and butter, gives attention to the passionate utterances of the Shadow, and rewards him with the kiss that he so longed for in life.

Mr. Randegger's setting is highly dramatic and his music is impregnated with the passionate fervor of the young Italian school. Melodically and instrumentally the cantata bears evidence of great natural gifts, although with the impetuosity of youth, for Mr. Randegger has only just arrived at manhood's grace, he has slightly overlaid his score with intricate modulations and progressions which a maturer judgment would have induced him to handle with simpler taste. A vocal work of minor importance was contributed by Mr. Herbert Bedford, who took Romeo and Juliet's first love scene as a medium for displaying the voices of Madame Clara Butt and Mr. Kennerly Rumbold. Convention is a deadly thing to have against one and it sounded strange to hear the girlish heroine of Shakespeare's immortal love story pouring forth her passion in deep contralto tones. Mr. Bedford aimed high, but his shaft missed the mark, although there is sufficient good melody and effective scoring in his composition to inspire us with the hope that he will accomplish better things in the future.

Turning now to the orchestral works, the first to command consideration is Sir Alexander Mackenzie's new suite for orchestra, "London Day by Day." In this work the composer has endeavored to hit off what one might almost call the music life of the streets, and no one in the future will deny the Scotch composer the possession of a keen sense of humor. The first movement has for its principal theme the chimes of "Big Ben" and is intended to represent a series of "snapshots" taken from the Westminster Clock Tower. In the second movement we are given "Merry Mayfair," in captivating rhythm. Next comes an interpolated section which is quite out of keeping with the spirit of the suite. It is entitled a "Song of Thanksgiving" and represents the feelings of the composer when the glad cry went through the metropolis on the evening of June 1 that peace was proclaimed. In the next and con-

cluding movement, entitled "Hampstead Heath," the composer returns to the spirit of the first and he has sought inspiration from the well known cockney airs of Albert Chevalier, to whom he has dedicated the movement. Altogether the suite is one which should become popular, as in its own particular way it is a masterpiece of mirth and orchestral device.

Sir Charles Villiers Stanford's "Irish Rhapsody" is founded upon two Irish folk songs, and with this agreeable material for the basis of the work it may be taken for granted that Stanford has not gone far wrong. An exceedingly charming overture came from the pen of Mr. Arthur Hervey and its title, "Youth," admirably suggested the spirit and scope of the work. It is a most melodious composition. Edward German's clever "Rhapsody on March Themes" and Frederic Cliffe's scena for contralto and orchestra, "The Triumph of Alceste," an eloquent and admirable piece of writing, and splendidly sung by Madame Clara Butt, completed the novelties of the festival.

B. W. FINDON.

MISS EMMA HOWSON.

MISS EMMA HOWSON, the eminent prima donna and exponent of the Lamperti method of vocal instruction, has taken Studio 115 Carnegie Hall, where she will teach Tuesdays and Fridays. On Mondays and Thursdays Miss Howson teaches at her Brooklyn studio, No. 340 Fulton street.

Miss Howson, as will be remembered, was chosen by the late Sir Arthur Sullivan as the original Josephine in the first production of "Pinafore" in London. Her success was instantaneous, and until her retirement from the stage she was one of the favorites of the English public.

Appended are some of her press notices:

Miss Howson as Zerlina sang splendidly and acted with an archness which quite captivated her audience, her greatest success being in the well known "Batti, Batti," for which she was vociferously encored.—The Daily Post, Liverpool, England.

Miss Emma Howson delighted the audience with her rendering of Rode's air with variations and "Kathleen Mavourneen."—The Daily Post, Liverpool, England.

Miss Emma Howson's singing was marked throughout with much beauty and expression, particularly in the closing scenes, where she acted with great power and pathos.—The Leeds Express, England.

Of Miss Emma Howson's Cherubino again no praise could be extravagant. "Non So Più" was sung with most exquisite tenderness, but her "Voi Che Sapete" brought down the house with enthusiastic applause.—Cork Daily Herald.

As the page Cherubino Miss Howson made a most bewitching boy, captivating the house with her "Voi Che Sapete," which was encored and repeated.—The Evening Mail.

The pathos of "Ah Non Credea" left nothing to be desired, while for brilliant and well finished fioriture the "Ah Non Giunge" formed a sparkling pendant to it.

Miss Emma Howson is a niece of the celebrated Albertazzi (nee Emma Howson), contemporary with Mario, Grisi and Lablache. Miss Howson has made a fine career in Italian opera in Milan, Florence, Leghorn and Malta, and previous to her studying for the Italian lyric opera acquired a high reputation in America as one of the most finished artists in English opera.—The Dublin Express.

Wm. H. Rieger.

WILLIAM H. RIEGER, the tenor, has important dates booked for December.



Mme.

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TO the musician there are today no more dignified and enjoyable concerts than those given by the Kneisel Quartet, of Boston. The playing of these artists reveals the perfection of musicianship, systematic rehearsals and instruments of first quality. We wonder what would happen if this quartet should go to Europe and make a tour?

Some mysterious influence, favorable to Boston and its musical organizations, must prevail, for the musical universe bows reverentially before the Kneisels, as it worships at the door of the Boston Symphony Orchestra.

This season Brooklyn has been fortunate in hearing two concerts by the Kneisels in advance of the opening of the Manhattan series. At the second concert in Association Hall last Thursday evening a genuine chamber music program was given. There was no vocalist to interrupt the scheme of serious music. The soloist was Alwin Schroeder, the 'cellist of the quartet. The music included the Schubert Quartet in A minor, the Tchaikowsky Variations for 'cello and piano, the Dvorák Trio for two violins and viola, op. 74, and the Beethoven Quartet in C minor. The Schubert quartet, brimful of melodies, is reminiscent of some of that great and prolific composer's other works. The theme of the second movement is similar to the Theme and Variations, op. 142, No. 3, for piano, which Zeldenrust, the Dutch pianist, played so beautifully last winter at his recitals in Carnegie Hall.

Messrs. Kneisel, Theodorowicz and Svecenski gave a masterly performance of the Dvorák trio, so characteristic in color and vivid in portrayal of Bohemian traits.

The Tchaikowsky Variations, written on a "rococo" theme, was properly entitled by the composer, for it abounds in sudden turns and pauses like the odd designs in furniture used in the days of Louis the Fifteenth. Mr. Schroeder played the piece with astonishing virtuosity, and Alexander Rihm gave excellent support at the piano. The Beethoven number, a pure classic, sent the audience home voting the concert one of the best ever given in the hall.

Music was a feature of the program at the Wednesday night meeting of the New York State Federation of Women's Clubs, held in Association Hall. The Chiropean Carol Club, under the direction of Mrs. Eugene J. Grant, sang Schubert's "Serenade," Loewe's "Swing Song," and "Carmena," arranged by Mildenberg. Mrs. William E. Beardsley, a Joseffy pupil, and herself a teacher of standing in Brooklyn, gave a brilliant performance of Liszt's "Venetian Tarantella." Mrs. Grant sang songs by Nevin, Kjerulf and Chadwick.

"With the Makers of Our Magazines and Journals" was the topic of the evening, and the addresses and readings were by St. Clair McKelway, editor of the Brooklyn Eagle; Walter H. Page, editor of the World's Work; Miss Elizabeth Jordan, editor of Harper's Bazaar; Ellis Parker Butler, of the Century staff; Mrs. Alice Moore Earle, Mrs. Elizabeth W. Champney and Cyrus Townsend Brady, all well known literary folk.

The women in charge of the concert given in the Central Congregational Church on Hancock street, last Wednesday night, are to be congratulated. How much better it is to give a fine concert for the benefit of the great missionary societies than to hold fairs or miscellaneous entertainments. The Central Church has one of the best quartet choirs in Greater New York, and four singers and the organist, Frederick Preston, appeared in the following program: Organ overture, Frederick Preston; "In a Persian Garden," Liza Lehmann; Mrs. Shanna Cumming Jones, soprano; Miss Kathleen Howard, contralto; William A. Wegener, tenor; Henri Guest Scott, bass; Frederick Preston, at the piano; songs, "Johnnie" (Stanford), "Rose Leans Over the Pool" (Chadwick), "Song of May" (Thomas), Mrs. Shanna Cumming Jones; song, "Two Grenadiers" (Schumann), William A. Wegener; songs, "Allah" (Chadwick), "Slumber Boat" (Gaynor), Miss Kathleen Howard; "Toreador's Song," from "Carmen" (Bizet), Henri Hurst Scott; part song, "Good Night, Beloved," Pinsuti.

All of the singers were well received. The committee for the evening included Mrs. William Berri, Mrs. C. D. Baker, Mrs. George V. Bailey, Mrs. W. E. Edminster, Mrs. A. H. Gilbert, Mrs. W. C. Humstone, Mrs. F. D. Huntling, Mrs. T. P. Wilkinson, Mrs. John Ward and Mrs. A. H. Wagner.

At her piano recital in Memorial Hall last Wednesday evening, Mrs. Emma Richardson-Kuster played familiar numbers by Bach, Beethoven, Chopin, Mendelssohn and Rubinstein and "The Butterfly," by Lavallée, and a Minuet by Arthur Melvin Taylor, a Brooklyn composer.

Mrs. Kuster is a resident of the borough. She is an excellent artist.

The concert at the Academy of Music Monday night, at which Arthur Hochman plays, Mrs. Alma Webster-Powell sings and Rudolph Bullerjahn conducts the orchestra, will be reviewed next week. Here is the program:

Symphony No. 3, in F major, Im Walde (In the Forest).....	Raff
Bell Song from Lakmé.....	Delibes
Alma Webster-Powell.....	Liszt
Concerto for piano in E flat major.....	Arthur Hochman.....
Prelude, Lohengrin.....	Wagner
Aria from Magic Flute, Queen of Night.....	Mozart
Dances en Chateau, from Fête au Chateau.....	Pirani
Alma Webster-Powell.....	Pirani
Belshazzar, Symphonic Scene.....	Orchestra.....
Overture, Sakuntala.....	Goldmark
Orchestra.....	

Reports will be published next Wednesday of the recitals last night (Tuesday) at the Academy of Music, Wissner Hall and Memorial Hall. Richard C. Kay, the young violinist, and Miss Caroline Montefiore, soprano, appeared at the Academy; Miss Henrietta Weber, pianist; Oley Speaks, basso, and Ludwig Laurier, violinist, at Wissner Hall; Mrs. Florence Drake Le Roy, soprano; Henry Clark, baritone, and Mrs. Amelia Gray Clark, pianist, at Memorial Hall.

Tomorrow evening (Thursday) the Brooklyn Institute will give a special song and 'cello recital. Miss Mary Münchhoff, soprano; Miss Elsa Ruegger, 'cellist, and Julian Walker, basso, are to be the artists. Their program was published last week.

The performance of the new oratorio by Francesco Barbera, announced for December 11, has been postponed until next March.

LISZT'S LETTERS.

THE Princess Marie de Hohenlohe has published the letters of Liszt to her mother, the Princess Caroline Sayn-Wittgenstein, a curious thing for a daughter to do. Caroline did not love her husband but managed to live with him ten years, till in 1847 Liszt came to Kief. The Princess sent him 100 roubles for a box at his concert. She was delighted with his playing and particularly one of his compositions, a Pater Noster, that was sung at the cathedral. He spoke to her of his intention of setting to music his impressions of Dante. To enable him to carry out his project she placed at his disposal 75,000 francs. Instead of executing his plan he went and stayed some time at her chateau. The lady sold some of her estates, brought a divorce suit against her husband and fled to Austria with her daughter.

In 1848 the lovers fled from Vienna to Weimar where Liszt had accepted the position of Capellmeister. There he lived at her chateau of Altenburg, which became a centre for all the painters, sculptors, musicians and literateurs of Germany. The lady's only trouble was that as a Catholic she could not get a divorce, while her husband, being a Protestant, had married a governess. In 1859 she went to Rome and succeeded in inducing Pope Pius IX to annul her marriage and permit her to marry again. All was ready for her marriage to Liszt, in the church of San Carlo in the Corso, when the Pope recalled his permission for the ceremony. She at once resolved never to marry Liszt, and even after the death of her husband she would not hear of any legal or religious ceremony. She became, however, very religious and suggested to Liszt to enter holy orders. In 1865 he was admitted to minor orders in the chapel of the Vatican. She hoped to see him at the head of the Sistine Chapel, and effect reforms, probably by abolishing male sopranos; while he devoted himself to oratorio and religious music. But Rome would not listen to his reforms, the Italian occupation destroyed his chances of creating for himself an artistic position in the Eternal City, and he spent his time between Rome, Weimar and Buda Pesth.

The lady lived in a modest establishment in the Via del Babuino, and there she passed the last twenty-seven years of her life, writing a book on "The Weakness of the Church."

Liszt and the lady were both by this time disillusioned. They could not live under the same roof and they could not finally separate. He passed the last winter of his life in Rome, and went to Bayreuth to assist at the performance of Parsifal in 1886, where he died in Richard Wagner's house in the arms of his daughter Cosima. The Princess died in 1887 and left to her daughter all Liszt's papers, which was all the fortune he had to leave.

The letters were all written in French, and those in the first volume run from 1847 at Kief to 1859 at Rome. They are more of a diary written day by day, without affectation and in perfect sincerity. They give, according to the editor, La Mara, a touching picture of the faith that filled the soul of this faithful son of the church and the love which filled his heart. In addition to their sentimentality they contain notes on contemporary art and glimpses of the history of the time. For example, in 1849 he writes to the Princess, "Can you send by bearer 60 thalers? Wagner is obliged to run away, and I cannot help him just now. Happy night!"

Van York Engaged for "The Messiah."

THEODORE VAN YORK, the tenor, has been engaged for the performances of "The Messiah," to be given by the New York Oratorio Society December 26 and 27.

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BUFFALO.

BUFFALO, November 15, 1902.

THE Castle Square Company at the Teck Theatre has won golden opinions by the able manner in which the various operas are presented. "Faust" was beautifully staged and exceedingly well sung. The scenic effects surpassed anything given before in Buffalo. Miss Rennyson made a pretty Marguerite. Her voice is very pure and sympathetic and she is always equal to all dramatic requirements. Miss du Fre as Seibel was pleasing, though not the equal of van Zandt, who used to sing and play the role exquisitely. D'Aubigne sings the part of Faust well, but acts the character indifferently. Mr. Boyle did well as Mephistopheles. He has a magnificent voice and is a finished actor. Seldom do we have so good a chorus as this one. The voices are fresh and in this particular opera always in unison. They sang the Soldiers' Chorus splendidly and presented a fine stage picture.

On Sunday night, November 2, the full strength of the Castle Square Company gave a sacred concert at the Teck. The second part was Rossini's "Stabat Mater." Joseph Sheehan sang "Cujus Animam" with a smooth, even tone from the lowest note to the high D flat, and gave a magnificent cadenza, which showed his fine voice to the best advantage. One thing particularly noticeable was the distinct enunciation of each artist in every number. Misses Rennyson and du Fre sang "Quis est Homo" well. The "Pro Peccatis" of Mr. Goff was well given. The "Eia Mater" was given exceedingly well by Mr. Boyle and chorus. Miss Rennyson, Miss du Fre, Mr. Sheehan and Mr. Goff sang the quartet, "I Have Longed for Thy Salvation." Miss Ivell sang beautifully "I Will Sing of Thy Great Mercy." She was the first to respond to an encore, although many had been demanded, to which the other singers gave no heed except by bowing their thanks.

There was a thrill of expectation when Miss Norwood came forward to sing the "Inflammatus." Her voice is clear as a silver bell, and it was wonderfully effective. The chorus, numbering forty voices, gave a good sustained accompaniment, but one wished there were more voices, for, of course, it is grander with a big chorus. The difficult unaccompanied quartet, "Hear Us, Lord," was completed in tune, which was a test of its excellence. This was sung by Miss Norwood, Miss Ivell, Mr. Sheehan and Mr. Goff. Conductor Emanuel deserves praise for the surprisingly fine effect from a small complement of men. However, as many were well known and competent players who have been performers in the Buffalo Symphony Orchestra, some credit is due them for their earnest co-operation.

The presentation of "Aida" was a signal success, and delighted the audience at the Teck Theatre Monday night. The stage pictures following in rapid succession were characterized by an atmosphere of splendor. Miss Norwood as Aida was charming. Her dramatic work is always good, but was particularly strong in the scene with Amonasro. Her singing of the solo "Farewell, My Native Land, No More Thy Shores I'll View," was flawless.

Miss Marion Ivell was a beautiful Amneris. She has a queenly presence. Her singing is generally liked, but her enunciation is imperfect. Her most wonderful personation was given in Act IV, in the hall of the King's palace, where she pleads with Rhadames. Mr. Sheehan, as Rhadames, scored a triumph. Mr. Paull's Amonasro was excellent. Miss Maud Ramcy was the Priestess. Mr. Coombs as the King was a dignified, imposing personage. The opera was

repeated on Tuesday evening and at the Wednesday matinee.

Among the numerous schools doing excellent work in Buffalo is the Bagnall Piano School. Its instructors are George Bagnall, Mrs. Gertrude Smith McTaggart and Mrs. Julia S. Bagnall. A class recital was given November 7; the violin pupils of Julius Singer assisted. The compositions of Schubert, Lange and Grieg were well interpreted. Another class recital will be given December 5.

Zelie de Lussan will sing at the Sunday concert at Convention Hall December 5.

VIRGINIA KEENE.

KATHARINE FISK'S LONDON SUCCESS.

[BY CABLE.]

LONDON, NOVEMBER 13, 1902.

The Musical Courier, New York:

KATHARINE FISK'S recital at St. James' Hall was a complete success. She sang splendidly.

Francis Walker's Reception.

ANOTHER large company assembled in the Walker studio in the Van Dyck on the afternoon of November 11, to enjoy Francis Walker's hospitality and the good music contributed by some excellent artists. The principal feature was a Sonata for violin and piano played by Mr. Bruchhausen and Mr. Bernhard. There were songs by Miss Mary Linck, Miss Stevens, and Mrs. Elizabeth Conin Latta. A bevy of charming Southern girls who are in New York for the winter, and under the charge of Mrs. Latta and Mrs. de Jarnette, graced the occasion with beauty and wit.

Mr. Walker's Tuesday afternoons are most successful and his rooms are a notable meeting ground of society and musical people this season. His hours reserved for teaching are nearly filled. One of the latest additions is a gentleman with a fine tenor voice, who said he chose Mr. Walker for his instructor because he advertised no "new method." A man with his equipment for teaching has no need to lay claim to extraordinary discoveries to secure public attention to his merits. Successful as a vocalist, a lecturer upon musical topics, and as a writer, and also coming of a race of famous teachers—it would be strange if he were not one of the ablest voice trainers in the country. He is making some dates for concerts and recitals during the present season, but wisely declines those involving much travel.

Arthur Griffith Hughes.

ARTHUR GRIFFITH HUGHES will sing in December with Conrad Metzger's symphony orchestra in Cleveland. Next month he will sing at a Siegel-Cooper musicale. Later in the winter, Mr. Hughes will give a Schubert and Schumann song recital in Mendelssohn Hall. A Troy, N. Y., recital is being arranged for Mr. Hughes. Three days a week this singer devotes to his vocal pupils in his Carnegie Hall studio.

Eleonora Cisneros.

MISS ELEONORA CISNEROS, who is an American singer in Italy, will in December, at Trieste, sing in the "Meistersinger" and "Falstaff," which is an important engagement. She has been in six theatres in Italy since the first of the year, namely in Turin, in Modena, in Spezia, in Milano, in Ferrara and in Trieste. This is a remarkable showing for an American singer in Italy.

CONNECTICUT VALLEY NOTES.

SPRINGFIELD, Mass., November 13, 1902.

THE Orpheus Club, under the direction of John J. Bishop, will give Coleridge-Taylor's "Hiawatha's Departure" at their forthcoming concert.

Arthur H. Turner's organ recital at the Church of the Unity last week was one of the best of its kind so far this season. The Organ Sonata, No. 6, in B minor, by Guilman, was played with distinction, and Mrs. John J. Bishop, sang the contralto solo, "Inflammatus," from Dvorák's "Stabat Mater," with character.

John J. Bishop continues to give attractive organ and choral music at the vesper services of the South Church. "Praise the Lord, O Jerusalem," from Maunder, was excellently sung last Sunday by a chorus of forty-five voices.

A meeting of important significance to the musical interests of the Connecticut Valley was held last evening at the residence of George Dwight Pratt. Its purpose was the organization and incorporation of a permanent musical festival society. The meeting was well attended, and the following permanent organization was effected: President, Oscar B. Ireland; vice president, George B. Holbrook; secretary, Clinton Gowdy; treasurer, George Dwight Pratt, and librarian, B. F. Saville.

Mr. John J. Bishop will act as musical director. Two thousand dollars a year for a period of five years will be raised as a guaranty fund, more than half of which has already been subscribed. The first festival, under the new organization, will be held next May. Readers of THE MUSICAL COURIER will recall that for ten successive years excellent festivals were held at Springfield, under the auspices of the Hampden County Musical Association. The new society, with an assured guarantee and the excellent Orpheus Club as a nucleus, start with a bow of promise in the local musical sky. RONEMO.

Mr. and Mrs. Severn's "At Home."

MR. AND MRS. EDMUND SEVERN'S first "at home" was a great success. Many guests were present, among them a number from Hackensack, N. J., all music lovers, and they were enthusiastic over the program, particularly the Italian Suite by Mr. Severn, which, by request, was substituted for the Goldmark Suite:

Mia Picirella.....	Gomez
Miss Nettie Vester.....	
Memoria di Venezia.....	Severn
Mr. and Mrs. Severn.....	
When Celia Sings.....	Moir
Dainty Dorothea.....	de Koven
Miss Lillian Dunn.....	
Teddy.....	Severn
The Dawn.....	d'Harlelot
Mrs. Jessie Graham.....	
Storia d'Amore.....	Severn
La Bella Contadina.....	Severn
Mr. and Mrs. Severn.....	
Dein.....	Bohm
Miss Nettie Vester.....	

Mrs. Graham sang her selections admirably, but owing to a severe cold, did not attempt the new songs by Mr. Severn. These will be on the program for the next "at home," November 25. Miss Vester's voice delighted everyone, and Miss Dunn, a young singer, made a pleasant impression. On November 25, in addition to the songs by Mrs. Graham, will be an aria by Saint-Saëns, to be sung by Miss Gertrude Traud, who will also sing "Es muss was wunderbares sein," by Ries. Mr. Severn and his pupil, Henry Frey, will play some violin duets by Rode, and Mrs. Severn's piano solos will be an Etude by Arensky and a Concert Waltz, by Chaminade.



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PARIS, OCTOBER 30, 1902.



STRIKES are the order of the day in Europe as in the States. Whether with a desire to follow the example of other workers for bread or because their wrongs have at last goaded them beyond endurance, I don't know, but the orchestral musicians of Paris have decided—unless certain conditions are acceded to by managers of theatres and music halls—to go on a strike. Harmony has always been difficult to maintain among the people who dispense it for a living. Paris without

music would not be cheerful. The probable strikers, however, do not include the orchestras of the Opéra and the Opéra Comique and the symphonic orchestras of Colonne and Chevillard, these performers being remunerated at a higher scale of salary than their colleagues who play in operette theatres and music halls. The principal reason of the discontent of the orchestral players is the smallness of their pay. Even musicians must live, although I believe most managers fail to see the necessity thereof. The orchestras of Paris do not find their lot a happy one, and if it is not made a little happier by the loosening of the managers' purse strings, then the threatened strike will ensue.

Many of the theatres in Paris, though not performing opera, employ very large orchestras, owing to the spectacular nature of the pieces. The orchestras of the Châtelet and Gaité theatres are instances; also the Olympic and Folies-Bergères music halls employ a great number of musicians, as elaborate ballets are a staple feature of the

programs at those establishments. These men are wretchedly paid, and manage by lessons and other employments, such as music copying, to piece out their slender earnings. A year and a half ago the orchestral musicians of Paris formed a syndicate to protect and advance their professional interests. One of the steps was to send to all theatre managers—except the Opéra and Opéra Comique—a note requesting certain modifications and improvements in their contracts. Among these reforms were that the soloists of the orchestras were to receive not less than 6 francs per night, the first instruments 5 francs; also that all matinees and rehearsals should be paid for. To this note the managers were asked to reply before December 1. As a number of Paris managers also formed an association among themselves to protect their own interests, a meeting was called, at which it was unanimously decided not to comply with the demands of the musicians.

In response to a call for a meeting, some 1,500 musicians assembled yesterday to discuss the situation. They were of all ages, from a youth without beard—who yelled out "I'll break his jaw" when it was announced that a certain manager had said he would bring foreign performers to take the strikers' places—to old men with white hair and faces saddened by years of toil and disappointment. Gustave Charpentier, the well known composer of "Louise," "Impressions d'Italie," "Vie d'un poète," &c., presided. His appearance caused immense applause. This composer takes an active part in social questions, as witness his plans for providing the working girls of Paris with admission to the different theatres and concerts, and his last plan of providing gratuitous musical instruction for them. Charpentier's words were few and to the point. He said he had been approached by certain conductors who tried to dissuade him from taking an active part in the movement, but he wished to assure the musicians of his sympathy for them in their struggles.

The president of the syndicate explained that it was the managers themselves who had provoked the strike, because they were not willing to listen to the demands of the musicians. The managers had expressed their willingness to listen to the complaints of their own individual orchestras, claiming that each theatre had its own needs, but were unwilling to accord a hearing to representatives of the musicians as a body. The strike therefore was inevitable. Many letters, he said, had been received from the musicians engaged in the principal towns of France, assuring him of their sympathy and support, as well as the support of other syndicates. The meeting decided that no members should enter into any negotiations whatever with any manager or conductor, but that all business must be transacted through the musicians' syndicate; that the members would only return to their professional duties on condition that the different orchestras be composed of the same musicians as before the strike, and that the managers pledge themselves not to enter into any personal legal proceedings against them. Conductors who accept to conduct any orchestra, other than the one directed before the strike, will be expelled from the union.

The managers say it is impossible to accede to the demands of the musicians for increase of salaries and payment for matinees and rehearsals, without so increasing

their expenses as to run a risk of bankruptcy. The orchestra at the Folies-Bergères music hall cost 4,251 francs a month (\$850); if the management were to accede to the demands of the union, it would cost 1,505 francs more. This additional expenditure during the ten months that the place is open would be a serious item. But this is not all. So far as I can understand, the rise in salary is to be progressive. I have already stated that the Opéra and the Opéra Comique are not included in the list of strikers, as the salaries paid to the orchestral performers of those theatres are already higher than the minimum demanded by the strikers. Two small places, the Bat-tan-clan music hall and the Casino de Grenelle, have already acceded to the claims, an example that it is thought will be followed by some of the other theatres.

Now what are the managers of theatres where music is absolutely necessary going to do? Some say that rather than give in to the terms demanded they will have a piano in the place occupied by the musicians. They cannot—as was threatened—reduce the size of the orchestra and so maintain the same expenditure as before, seeing that this possibility is covered and arranged for by a clause passed at the last meeting of the strikers. It is suggested that an importation of foreign musicians will be made, but where under the sun will they find competent people willing to accept such conditions as obtain among instrumentalists in the Paris theatre orchestras? Of 2,000 professional players, 1,600 belong to the union, leaving 400 available, and the declaration on the part of some proprietors that they will have a piano, rather than give in, is also futile, as the public would not accept such a condition. Imagine a theatre like the Châtelet giving its enormous and elaborate spectacles, which, as in the present one now running, introduce 400 people and twenty horses, with a piano! Or the Olympia and the Folies-Bergères with their specialty of grand ballets with a like substitute for their present large orchestras. That solution is not even to be thought of. The managers feel themselves in an uncomfortable dilemma. Already with the great competition that exists in the matter of gorgeous mise en scène their expenses are heavy and risks great. To have these augmented by further expenditure is a very disagreeable outlook for these gentlemen.

With the usual lightheartedness that characterizes the French, many have seen the affair from a very humorous standpoint, and contrived to get a great deal of amusement out of the situation. It was declared that the strike had actually taken place, and that at one theatre the conductor was the only member of the orchestra who presented himself for the evening's performance. He conscientiously beat time during the whole performance, and the singers sang and performed without musical accompaniment. It was also rumored that this experiment was so novel and successful that four managers decided at once to dispense with their musicians, more particularly as it was declared by several that it was the only time since the theatre was opened that anyone had understood what some of the women singers said.

Orchestral musicians are a hard working, unappreciated body of men as a class, very ill paid considering the abil-

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ity they have to possess nowadays. The ability to play even the second violin or viola part of one of the modern operas or symphonies requires years of patient study and teaching, and what is there at the end of it? Tedious rehearsals, at which very often the so called artists on the stage come ill prepared, and a constant turning back for faults of others. Then the incompetent and arrogant conductors who diligently help to make their lives miserable. There are conductors who mask their incompetency by continually calling out to the players during rehearsal at full voice, and repeat movements over and over again, simply to study them, not being able to learn an orchestral score except by continually hearing it played.

I wonder if anyone remembers the orchestra Abbey & Grau brought over for the opening of the Metropolitan Opera House in New York, 1884. As the Musical Union in that city had had some disagreement with Abbey, it was decided to import an entire orchestra from Europe. This was accordingly done, and such a heterogeneous lot of musicians was surely never before gathered together from the four corners of the earth. Abbey at that time was manager of the Grand Opera House on Eighth avenue, and the first detachment of these imported musicians had to play at that house, then devoted to traveling dramatic companies. The leader or conductor was a Swede and did not belong to the Musical Union. I think he had never filled any higher post than that of traveling violinist with variety performances. As he could speak neither French, German, nor Italian, and as there were only two or three in the orchestra who understood English, Mr. Grau was driven nearly crazy with the difficulties that ensued. Then the rest of the imported musicians arrived, with Vianesi at their head. He, being a fluent linguist, had better luck with his forces, and I think it is only just to this very capable man to say that he succeeded in giving creditable performances of grand opera under difficulties that would have been quite insurmountable by some of the much lauded baton prima donnas of today. He was sometimes accused of not giving very finished or artistic performances. The marvel and wonder was that he could give any at all. I was present at the rehearsals of "Faust" and some of the subsequent operas, and can speak from experience of the enormous difficulties he had to contend with. At all events, the importation of orchestras—I mean, of course, unorganized ones—is a very unsatisfactory business, and so I think the Parisian managers will find if they try it.

At the Concerts Lamoureux was given again in its entirety "Rheingold," by Wagner, as a concert performance, with the same soloists as last week.

At the Colonne concerts one of the novelties was a performance of two arrangements for orchestra of Weber's "Invitation à la Valse," played consecutively. The first was the arrangement by Weingartner, with many charming details of effect, such as glissandos on the harp, &c. The other was the better known setting by Berlioz. Two poems dramatiques, by Trémisot, for orchestra were also given, which seemed to please the public, as did also the pianist, Mark Hambourg, in the E flat Concerto of Liszt.

At the Opéra the performances of Van Dyck in "Tannhäuser" were the principal features of last week's programs. At the Opéra Comique the usual repertory, with one or two débuts of no interest.

The chef de clique at the Comédie Française has brought an action against the director, Jules Claretie. The clique has been abolished at that house, and its chef now claims 30,000 francs damages. The verdict has not yet been given.

Mme. Rose Caron, the once famous dramatic singer at the Paris Opéra, has been appointed one of the professors of singing at the Conservatoire to fill the vacancy caused by the resignation of Vergnet, who has accepted an appointment in Chicago. Madame Caron was appointed by ten votes against five, and is the only woman professor of singing at the Conservatoire since Viardot-Garcia. I learned yesterday that Vergnet had decided to leave Chicago through ill health, and that he will return to Paris just in time to see his successor appointed here.

On Wednesday evening Harold Bauer gave a small dinner party at his apartment in the Rue Washington. Among the guests were Milles. Chaigneau (the famous trio), Moriz Moszkowski and M. Kraus (of the Odéon).
DE VALMOUR.

SAVANNAH (GA.) MUSIC CLUB.

SAVANNAH, Ga., November 13, 1902.

THE old board of officers of the Savannah Music Club were re-elected. They are: President, T. Lloyd Owens; vice president, Adolf Sundreimer; secretary, Florence Colding; treasurer, Mrs. J. J. Gaudy; curators, Mrs. N. H. Finne, J. T. Gorman and W. H. Teasdale. The business meeting concluded with choral singing under the direction of Miss Emma E. Coburn. Mrs. Clarence Lilienthal played a group of piano pieces.

One of the features of this club is an orchestra made up of local talent, and it is the ambition of young girl and men students of the city to become members. Among the latest acquisitions to the organization are Miss Gladys Birnbaum, flutist, and Louis Mutter, cornetist.

Pugno is due in Savannah the latter part of December, and de Lussan in January.

The Carri Brothers.

THE first concert in the series to be given this season by Ferdinand Carri, violinist, and Hermann Carri, pianist, will take place next Tuesday evening in Knabe Hall. Hermann Quintet in A minor, op. 32, for piano, two violins, viola and violoncello, will be played by the composer (at the piano), and Ferdinand Carri, Paul Hummel, Carl Schoner and Philip Egner. This work has been played several times in New York. Ferdinand Carri will play, with his own cadenza, Paganini's First Concerto, and later will give "God Save the King," arranged by Paganini. Violinists regard this as one of the most difficult of all the virtuoso pieces. Other violin numbers on the program are "The Language of Flowers," by Hermann Carri; "Cantzonetta," by Godard; "Menuetto," by Veracini, and "Legende," by Bohm. Another quartet for string, that in F minor, by le Beau, will be given.

AT THE TEXAS CAPITAL.

AUSTIN, Tex., November 4, 1902.

THE concert season will formally open with the appearance of Andreas Dippel, November 26, at the University Auditorium. Mr. Dippel comes to Austin under the auspices of the university societies. They have also booked Mlle. Zélie de Lussan and Miss Ada Crossley for January and March.

The van Oordt-Seeböck combination will appear at Hancock's Opera House December 11, under the auspices of the Matinee Musical Club. This club has signed contracts for Madame Schumann-Heink for the latter part of January.

F. D. Hawkins, of Chicago, was in the city today, placing the Thomas Orchestra with the University Glee Club for a concert in April. With the appearance of these artists, and a number of concerts by home talent, Austin will be exceedingly musical this season.

The Matinee Musical Club gave its first program for the season Saturday, October 25, the subject being "Ballads and Ballad Singers." Miss Rhine read an interesting paper on this theme, which was illustrated by the following numbers:

The Swallow.....	Cowen
It was a Dream.....	Miss Ada Louise Bell.
The Herb Forgetfulness.....	Miss Casis.
The Bailiff's Daughter of Islington.....	McFarren
Winter Song.....	Mrs. H. Guest Collins.
The Awakening of the Birds.....	Mendelssohn
No One Saw At All.....	Mrs. E. Haynie.
	Mrs. James H. Maxwell.
	Miss Rutherford.

Mrs. James H. Maxwell has a large and interesting class this season. She is a graduate of the Cincinnati College of Music, and is a pianist of rare merit.

Dr. Louis White, who has spent a number of years in New York, has returned to the city. He has opened a studio for voice culture.

Prof. Edmund Ludwig, pianist, and Miss Pfafflin intend giving a joint recital in December. LULA BEWLEY.

MICHAEL BANNER.

THE following is another criticism of Michael Banner's playing at the Milwaukee concert previously reported:

Herr Banner played the Mendelssohn Violin Concerto with such grace and technic that he evoked a storm of enthusiasm in the audience. Perhaps the first movement, the andante, was a little sweet, but in the following allegretto Herr Banner displayed such delicate filigree work, and in the mad tempo of the last movement such immense sober technic that all doubt was silenced by this victory. The artist showed himself also a master in polyphonic play, as he proved in the second movement. The tones, even in the highest position, were clear as a bell. In the second part of the concert he produced Sarasate's Gypsy airs, which we heard before performed by the composer himself. The great applause, however, was gained by the second addition, which Herr Banner gave, the ever lovely Cradle Song of Godard, of which the sweet, melodic grace was executed perfectly.—Milwaukee (German) Herald.

Mrs. Hazard's "At Homes."

MRS. ELIZABETH HAZARD, the soprano, will be "at home" to callers Tuesday afternoons and evenings during the autumn and winter at Ardsley Hall, Central Park West and Ninety-second street.



RAOUL

PUGNO

[Morning Post, London, June 13, 1902.]

The piano recital given by M. Pugno at Queen's Hall on Tuesday afternoon was an artistic treat. There is no greater pianist living. His technique is magnificent. He can turn the piano into an orchestra, and also play with the most exquisite softness and refinement. Every gradation of light and shade is realized to perfection. It is not only the absolute command he possesses over the keyboard that entitles M. Pugno to so high a rank, it is the extraordinary way in which he is able to interpret the thoughts of the different composers, the poetry and charm of his playing.

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SELECTIONS FROM HER FAMOUS OPERA ROLES A PROMINENT FEATURE.

MISS ADA CROSSLEY.

MISS ADA CROSSLEY, whose portrait embellishes the front page of this week's *MUSICAL COURIER*, enjoys so high a reputation as a contralto that at this time it seems unnecessary to comment at length upon her merits. In England, as is well known, she scarcely has an equal in her special field.

For several seasons flattering inducements have been made to Miss Crossley to bring her across the Atlantic. These offers she was forced to reject, for the reason that she was held in England by important engagements. At last, however, a manager has prevailed upon the singer to make a visit to this country. She will spend the months of February, March and April, 1903, in the United States, and will make a tour under the direction of Loudon G. Charlton.

The career of Miss Crossley reads like a romance. A native of South Gippsland, Australia, this "child of the bush," as she calls herself, spent her earliest girlhood amid surroundings where there were not even the notes of forest birds to encourage her to sing. The inherent love for music was, however, so strong, the gift of song so imperative in its demand for utterance, that she went, when little more than a child, to Melbourne, where for three years she studied under Madame Simonson. Then she went to Europe, taking a special course in oratorio with Santley, and a finishing course with Marchesi.

At her debut in Queen's Hall, London, in 1895, Miss Crossley scored an instantaneous triumph; and she then took, and has held ever since, the foremost rank on the concert platform. She is fully equipped for so exalted a place. Her rich and powerful voice, which has a wonderful timbre, is used with beautiful art; her style is of the highest order and her personal attractions are many and great.

Of commanding stature, superb poise, attractive in face and figure, and possessing marked personal magnetism, Miss Crossley combines all of the qualities which constitute the artist extraordinary. She is complete mistress of the mezzo voice, has as perfect command of classic music as of ballads, and her predilection for oratorio is fully justified by her superb interpretation of sacred music.

Her appearances in London range from big state concerts to recitals and salon musicales. In the latter she has established a notable vogue, and has scored triumph after triumph with Patti, Melba, Calve, Albani, Brenna, Santley, Edwin Lloyd, Ben Davies and Plançon. She has been featured as star soloist at the large music festivals at Birmingham, Liverpool, Worcester, Sheffield, Chester, Hereford and elsewhere in the provinces, and has repeatedly sung before royalty with distinguished success.

Miss Crossley is called by one of the most exacting London critics "the accepted first exponent of oratorio music in England"; and another says of her: "For several years she has been accepted as the most perfect singer of oratorio music now before the public."

In the last few weeks she has filled a list of engagements for the big festivals in Norwich, Sheffield, Cardiff, Manchester, Worcester, Blackpool and Scarborough; early in September she was one of the star soloists at the Festival Guild concert given at Preston, which takes place but once every twenty years.

Just now she is in London singing at the Queen's Hall symphony and Sunday Ballad concerts, and her solid European engagements will not allow of Miss Crossley's sailing for America before the end of January, 1903, but she will be available, during February, March and April, for appearances in festival, oratorio, concert and recital,

which are now rapidly booking, and will include Canada, Texas and all the principal cities as far west as the Missouri River.

THEODORE VAN YORX.

AT a recent song recital at the Mount Holyoke College Theodore van Yorx gave a program of twenty-four numbers, to the delight of an audience of 900 people. The appended notices are evidence of the approval of the audience:

Theodore van Yorx was greeted by a large audience at his song recital given last evening at Mount Holyoke College. The college audience always appreciated good music, and it listened last evening to a particularly good program, rendered as only a skilled artist could render it. All of the selections were sung with much expression, and the enunciation was very clear. The "Monotone," during the ten lines of which Mr. van Yorx held one sustained note without flattening, was one of the most effective on the program. The finest singing was done in Berceuse and "All Through the Night," in which his full tenor voice was grand. "The Lass With the Delicate Air" was charmingly rendered, and pleased the audience especially. By request the old Irish song, "Father O'Flynn," was added to the program.—Springfield Daily Republican, October 29.

Theodore van Yorx gave one of his most successful song recitals in Mount Holyoke College last evening before a large and enthusiastic audience. He sang in fine voice and feeling, and his enunciation was very clear.—Springfield Union, October 29, 1902.

An audience of immense size and a thoroughly appreciative one attended the song recital last night at the Mount Holyoke College, given by Theodore van Yorx, tenor. The program was sufficiently varied to delight all, and the numbers given were some of the choicest in Mr. van Yorx's repertory. Mr. van Yorx has been heard here before at previous song recitals, and his followers will remember the fine work done by him in "Faust" at the last Springfield Festival. A miscellaneous program serves to show off his powers to better advantage, and even his admirers found new pleasure last evening in listening to him. His voice is a tenor of remarkably pure quality and range, and is at all times most agreeable. The program opened with the Mendelssohn aria, "If With All Your Hearts." It was beautifully rendered, with religious seriousness and grace. "The Monotone," "Who Is Sylvia?" and "From Grief I Cannot Measure" were particularly well rendered.—The Holyoke Transcript, October 29, 1902.

Theodore van Yorx gave a song recital at Mount Holyoke College last evening. The program was generous as to number, all of which was very pleasing to the audience; the character of the selections, while of a high quality, were in that class as to be thoroughly appreciated and enjoyed by all present, whether or not they knew anything about music. It was an ideal program and was heartily appreciated by the audience, as was manifested by their liberal applause. Mr. van Yorx can well lay claim to being an artist as well as a singer. His voice is of a lyric quality of good range, though he excels in his upper tones. The main feature of his work is his expression, which makes his execution almost faultless. The lasting qualities of his voice were given a fairly good test by last evening's program, which called for twenty-two numbers, and at the end his voice in no way showed the strain placed upon it; in fact, the last number was better rendered than the first. He gave Schubert's dainty "Who Is Sylvia?" a charming rendering, and that gem, the Berceuse from the opera "Jocelyn," by Godard, was sung with exquisite effect. His most difficult number was "The Monotone," by Cornelius. Its minor tones of which it is made up were wonderfully well sustained by Mr. van Yorx. He sang next Rie's "With the Wine of the Rhine" with a jollity that was contagious. His next number was a group of ten songs, the "Eliand Cycle," which Mr. van Yorx sang in a very impressive manner, which showed his fine expression and style. Another interesting number was "Serenade," from Mascagni's new opera, "Iris," which is decidedly Italian in composition, and it was sung by Mr. van Yorx with great fervor. For humorous selections the singer gave "The Lass With the Delicate Air," by Dr. Arne, and that old time favorite, "Father O'Flynn," both of which were delightfully sung.—Holyoke Evening Telegram, October 29, 1902.

SOUSA'S GREAT TOUR.

SOUSA'S Band is closing one of the most successful tours it has ever made. It is returning by easy stages to New York, and will reach here the latter part of next week. Its return will be signalized by two concerts Sunday, November 30. In the afternoon the band will play in the West End Theatre and in the evening in the Herald Square Theatre.

THE MENDELSSOHN TRIO CLUB.

ALEXANDER SASLAVSKY, violinist; Victor Sörlin, cellist, and Charles Gilbert Spross, pianist, members of the Mendelssohn Trio Club, of New York, gave the first concert of their second season at the Hotel Majestic Monday afternoon, November 10. From the beginning these young men have impressed the public as being artists of earnest purpose, and their artistic advancement justifies the first opinion of their worth. All three have that essential quality in playing, a beautiful tone, and thus the ensemble is delightful. The trios played at the concert last Monday were as far apart as the poles, that of Beethoven's first period, the No. 2 in Op. 1, reminiscent of Haydn and Mozart, and the one by Rubinstein in G minor throbbing with melodic passion and unrest so typical of modern Russia.

In admirable style, Messrs. Saslavsky and Spross played two movements of Grieg's Sonata in C minor for piano and violin, and this feature added still more variety to the music of the afternoon.

Percy Hemus, the baritone soloist in the choir of St. Patrick's Cathedral, sang "The Ivy Leaf," by Albert Mildenberg, of New York, "Two Roses," by Gilberte, a composer residing in Boston, and three songs by Schubert, "Das Bild," "Wiegenlied" and "Der Erlkönig," showing in all intelligent art and beauty of voice. Mr. Mildenberg played the piano accompaniment for his own fascinating song, and Mr. Spross, pianist of the club, assisted the singer in the other songs.

The next concert in the series will be given Monday afternoon, December 1, and the third will be on December 15. After the new year, four more concerts are announced.

The patronesses for the series are: Mrs. Charles G. Braxmar, Mrs. Harry B. Chase, Mrs. Frank Clatworthy, Mrs. Charles A. Clinton, Mrs. Gilbert Colgate, Mrs. Benjamin M. Day, Mrs. George Lord Day, Miss Gertrude Dougherty, Mrs. A. Dutenhofer, Mrs. Henry T. Edson, Mrs. George W. Galingier, Mrs. Olin D. Gray, Mrs. Benedict J. Greenhut, Mrs. Joseph Gross, Mrs. N. E. Hurlbert, Mrs. Hiram Cleaver Kroh, Mrs. Daniel A. Loring, Mrs. C. E. Mabie, Mrs. Frederick Mead, Mrs. Bradford Rhodes, Miss M. G. Schirmer, Mrs. Ferdinand Seligman, Mrs. George W. Tooker and Mrs. J. Hood Wright.

THE W. H. GREENE SUMMER SCHOOL.

BROOKFIELD CENTER, Conn., is rapidly coming to be known as a musical place. It is there that H. W. Greene, the well known teacher of singing, has established his summer headquarters.

The last season has demonstrated clearly the wisdom of Mr. Greene's plan, that of making a home for students far removed from the heat and distractions of city life. The school has doubled in numbers and has been greatly strengthened in its corps of teachers and facilities for the comfort and convenience of pupils. Danbury, New Milford and Newtown, the places nearest Brookfield, have awakened to the advantages of having metropolitan methods brought to their doors, and have greatly augmented the working forces at the school as well as the audiences at the weekly concerts and lectures. A course of lectures was given by Dr. Waldo S. Pratt and N. H. Allen, of Hartford; Dr. John C. Griggs and H. W. Greene, of New York; Sidney A. Baldwin, of Morristown; Horace Dibble, of St. Louis, and J. Edmund Skiff, of Waterbury. The lectures covered a wide range of subjects, especially adapted to the needs of the student teachers who comprise the larger part of Mr. Greene's musical family. There were also many interesting concerts and recitals given by the teachers and students.

Mr. Greene seems to have the faculty of revealing to students artistic possibilities within themselves of which

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they were not aware. Not only have the pupils improved their opportunities for appearances in the school recital hall and in the town hall, but the choirs of both churches have been filled with pupils from the school. Professor Baldwin conducted the music at the Episcopal Church during the summer and Mr. Greene led the choir at the Congregational Church. Among those who attended this summer were Miss Ruth Kedzie Wood, of the American School of Opera, New York; Horatio Rench, who goes to St. Francis Xavier Church as the solo tenor; Miss Ruby Gerard Braun, the well known concert violinist; Dr. Chas. G. Woolsey, concert and oratorio singer, of Erie, Pa.; Willis S. Gaines, Washington, D. C.; Miss Luna Horton Dickson, recent graduate of the Broad Street Conservatory, Philadelphia, Pa.; Miss Maud Smythe, of the Whitney Opera Company; Miss Fannie M. Allaire, concert contralto; Miss Kathleen Norris, Abilene, Tex.; Miss M. Ada Brown, of the Roanoke Female College, Danville, Va., and many others.

PUGNO'S BOSTON RECITAL A TRIUMPH.

THE first recital in Boston by Raul Pugno was a magnificent success, and he will give his second at Chickering Hall on the afternoon of December 4. The following are some comments on his playing by Philip Hale and the other critics:

Mr. Pugno has many admirable qualities. He has a dazzling technique; his runs are of surpassing smoothness, evenness, finish; his octaves and arpeggios are to him as a birthright; his song is free and pure and noble, without any lapse into sentimentalism and without affectation; his contrapuntal playing is clear, masterly, yet unpretentious; his rhythm, even at the most apparently reckless speed, is marked and irresistible. As an example of superb modern bravura his performance of Liszt's Rhapsody would be hard to equal; at the same time the performance was truly rhapsodic; this Italian-Frenchman was then possessed with the Hungarian gypsy spirit, but not mastered by it. For he has a cool and musical grain.

His technique was shown throughout the concert; in the exquisite simplicity with which he read the music of Bach; in the passionate demonic finale of the Sonata; in the "Faschingsschwank" of Schumann; in the Waltz of Chopin, and in his own fantastic pieces. But there are nobler qualities than technique, and these, too, were revealed in the romanza and the intermezzo of Schumann, in the "Au Printemps" of Grieg; for here there was the high imaginative flight. * * * He is a pianist to be respected and admired; one that will always be welcome in this city; one that may be heard again and again with profit and delight.—Boston Journal, November 2, 1902.

Mr. Pugno showed a remarkable capacity for giving striking color to his work, the alternating power and subtle delicacy, in which he appears to especially delight, apparently affording him no more enjoyment than it did his enthusiastic auditors.

His playing is certainly marked not only by the inspiring vigor, brilliancy and dash that one would expect from a man of powerful physique like himself, but the softer touches appear to be as finely and gracefully rendered as if by the hand of a woman.—Boston Globe, November 2, 1902.

No pianist now before the public has a more capable technique than Mr. Pugno. He has scales of remarkable neatness and crispness, a beautiful singing tone, such vast strength that he can produce a tone of tremendous loudness, that still is never hard, a flexible wrist and agile fingers. Unlike most instrumental performers, however, Mr. Pugno makes nothing of this technique. Not one composition in his admirable program was chosen as a vehicle for brilliant technical display. The technique was always the means to an end.

The end, in this case, was the giving of keen pleasure by an hour and a half, not more, of delightful playing. The Bach Prelude, the andante of the Concerto, the first movement from the Sonata, were all wonderfully beautiful; the intermezzo out of the "Faschingsschwank" was a great bit of wild passionateness, while loveliest of all were the two Grieg pieces, some of the most exquisite playing heard here in years. Remarkable, indeed, was the Liszt Rhapsody. Like a similar performance of Mr. Bauer's last winter, it was in no way an exhibition of technique, but, on the contrary, it gave expression to all the wildness, restlessness, mystery and passion of the gypsy folk. It was gypsy music as they have it in Hungary, or, at least, as we Americans imagine it there. Mr. Pugno's playing, in short, was always interesting and masterly, often stirring, often rarely beautiful.—Boston Transcript.

THE TECHNIC OF THE VIOLIN.

M. JACQUES THIBAUD has written an interesting article on the technique of the violin, which is here reproduced from *Le Monde Musical*:

"Monday, October 20, 1902.

"DEAR EDITOR—You ask me what I think about technique, or, to be more precise, what is my judgment on this special point. In my humble opinion pure technique is a matter which has been extended too far in the art of violin playing. I do not wish to say by this that it is wrong to perfect the mechanism as far as possible; on the contrary



JACQUES THIBAUD.

(From drawing by Faivre, in *Le Monde Musical*, Paris.)

I am of the opinion that to execute the masterpieces which the great composers have written the artist must know how to surmount all the difficulties which the most arduous passages demand.

"Nevertheless, since the commencement of my career, I have often been pained to see certain violinists, even great ones, making an art of acrobaticism. I think they are utterly wrong. It is not the mission of art to amuse us; art has a more sacred duty, that of creating

emotion. Well, can technique alone make us thrill, make us weep, soften, suffer? No, it cannot. It amuses us for a moment, that is all.

"The great masters like Bach, Beethoven, Mozart, to cite these alone—had they ever the idea of writing exercises of virtuosity? No. They introduced into their works sufficient technique to vary the mother idea, to embroider the primitive theme without ever forgetting a constant care for the true musical charm. Such technique is difficult, it is difficult by its simplicity and difficult, above all by the fact that it contains music. See what certain great technicians do—they squarely turn their backs on musical art! To be able to display their kind of talent they must play music which is often not worthy to be so called.

"Ought we to consider exclusively in music that faculty of emotion which makes it the most puissant of all arts? Must we profess the most complete disdain for everything which is only agreeable, spiritual and charming? Far from this is my mode of thought, and I think that the one who has gained full possession of the master's style in what is profoundly beautiful can and ought to interpret them in their conceptions where they have only given free course to their ingenuity.

"Would it not be necessary, to please some purists, to suppress the variations in certain celebrated sonatas, the embroideries of such or such a concerto, or romance or morceau de fantaisie, in which the musical attraction is undeniable? I know well that the technician here is apparently predominant, but often, too, are there not left in the shade, without his technique, passages which, rendered with taste, would bring out the general tone of works in which the interpreter has erred in seeing only grand effects? Do you believe that there is no need of great technique to play certain productions of high flight?

"To sum up, I think, like many others, that technique is necessary, and that it ought to be as perfect as possible, but virtuosity placed simply at the service of works of doubtful taste does not fulfill its role. It ought to be only a means for the interpreter to arrive at complete penetration into the genius of the creator. In that alone can the artist hope for durable success, for, in brief, he is only the servant of the master, and if he shows himself worthy of him it is when he puts into his interpretation all his faith, all his sincerity, all his soul. JACQUES THIBAUD."

Thibaud stands high as an interpreter of Mozart. The good humor, the simplicity, the heart, the beauty of sentiment, the spirit and elegance of Mozart touch him deeply. In his interpretation of the E flat Concerto he has been praised by a famous German critic, who wrote: "I have never heard Mozart well interpreted except three times, and then by three Frenchmen, Pugno, Risler and Thibaud."

Miss Anna Jewell's Recital.

MISS ANNA JEWELL, who made a successful debut last year at Mendelssohn Hall, will give a concert, under distinguished patronage, at Knabe Hall, 154 Fifth Avenue, tomorrow evening. Miss Jewell will be assisted by Robert Hosea, the baritone.

Her program includes:

Sonata, op. 35, B flat minor.....	Chopin
Rhapsodie Hongroise.....	Liszt
Fruhlingstraumen.....	Sinding
Studio de Concerto.....	Martucci
Revolutionary Etude.....	Chopin
Etude, F minor.....	Chopin
Marzwind.....	MacDowell
Liebestraume.....	Liszt

Mr. Hosea will sing a group of songs.



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50 COLUMBIAN BUILDING,
SAN FRANCISCO, November 10, 1902.



On Thursday afternoon a concert was given by Mrs. Ernest Lachmund, who returned from Berlin study one year ago and gave a piano and organ recital at that time which created favorable comment. Mrs. Lachmund came here to stay and opened a studio. One of her pupils, Mrs. J. L. Tierney, who has a very good soprano voice, assisted her at Thursday's concert, Mrs. Lachmund playing her accompaniments, and in the Berceuse from Jocelyn the obligato was played on the cello by Dr. Regensberger. Mrs. Lachmund received much applause, to which she responded, and there were floral tributes after every number.

The concert took place in Steinway Hall and was very well attended. Two compositions by a local composer were rendered by Mrs. Lachmund and were well received, proving to possess more than the ordinary degree of harmonic originality. The composer, Mr. Bollinger, was referred to in my last letter. The program was as follows:

Piano solo, Variations in C minor.....Beethoven
Vocal soli—
Thou'rt Like Unto a Flower.....Smith
Sans Tol.....D'Hardelot
Piano soli—
Folk Song.....Grieg
The Butterfly.....Grieg
Dance of the Elves.....Grieg
Liebestraum.....Liszt
Barcarolle.....Bollinger
Scherzo.....Bollinger
Andante Spianato and Grande Polonaise.....Chopin

Vocal solo, Berceuse, from Jocelyn, with 'cello obligato.....Godard
Piano soli—

Spinning Song.....Wagner-Liszt
Widmung.....Schumann-Liszt

On Friday evening at Steinway Hall the first public recital of the pupils of Mme. Abbie Carrington-Lewys took place. The hall was well filled with friends of the participants, most of whom were debutantes, and encores were numerous. These pupils are students of the past year, and show progress that is both flattering and encouraging to the teacher. The program was unusually good. The vocalists all did very well, and Madame Carrington has some fine material in the voices under her tuition. Mrs. Cora Hall, of Reno, Nev., already shows the real artistic temperament, as does Mrs. Emily Dickey, who sang "Ah, Fors e lui," from "La Traviata." Both Emlyn Lewys and Madame Carrington-Lewys have met with such success in their year's sojourn that they have decided to remain here.

At the funeral services of the Rev. Father McKinnon, at St. Dominic's Church, Wednesday, a choir of twenty-two voices rendered Schmidt's "Requiem Mass" in full. Miss Ella V. McCloskey, the regular solo contralto of St. Dominic's choir, sang the "Pie Jesu," by Fauré. Wallace Sabin, regular organist of St. Luke's Episcopal Church, presided at the organ for this service, Dr. Stewart having been called to Southern California for the dedication of a new organ. Father McKinnon sacrificed his life for the good of his country as a chaplain in active service in the Philippines, and bore the rank of captain.

Dr. Stewart, who has presided over the music of St. Dominic's ever since his return from the East, has been working wonders with the material he found there. The organ is a splendid instrument, one of the finest in the city, and the choir an excellent one. Dr. Stewart is preparing many new numbers for the special musical service which is given by the choir every third Sunday evening.

A concert is to be given soon by the Oakland professional music set, as a testimonial to Mrs. Blake Al-

version, once one of our most active professional singers. Society has the event in charge, and the Evell and other Oakland clubs, as well as the lodges of Masons and Elks, are lending their assistance. The concert will be given in the MacDonough Theatre. Four Hawaiian boys from the University of California will sing Hawaiian songs, and the following well known musicians will be on the program: Julius Haug, violinist and leader of the Zinkand Orchestra; Mrs. Edith Norton-Klock, mezzo soprano; D. A. Lawrence, late of the Castle Square Company; Miss Nellie Redinger, pianist, and a violin quartet composed of Miss Gertrude Hibberd, Miss May Walker, Miss Fannie Lawton and Miss Sidney Miller. Dave McLaughlin, the popular Elk, will be heard in imitations. Well known musicians on both sides the bay are actively interested, as are many society women, including Mrs. Phoebe Hearst.

Franz Wilczek, the noted Austrian violinist, is to be heard here in concert on November 18, 20 and 22. He will be assisted by Max Schleuter, an artist of reputation in Denmark, and people are looking forward to the event with lively interest.

The Sacramento Saturday Club gave a fine program at the clubroom on Saturday afternoon. The program was given by Miss Rosina Rosin, Miss Elizabeth Taylor, Miss Katherine Winn, Miss Frances Conelly, Esther Needham-Mering, Mrs. Louise McCormack-Gavigan, Miss Harriet Nelson, Mrs. Frances Moeller, George B. Franz, violinist, and a chorus composed of the following: Mrs. J. H. Coppersmith, Mrs. J. A. Moynahan, Mrs. F. A. Wieland, Mrs. E. A. Brown, sopranos; Mrs. B. F. Howard, Mrs. Esther Needham-Mering, Miss Rosina Rosin, Miss Charlotte A. Shepstone, contraltos; Edgar Alva Coffman, David Megowan, Harry Smith, Rich. I. Cohn, tenors; Wm. E. M. Beardslee, Cassius M. Phinney, Dr. Chas. E. Pinkham, and Egbert A. Browne, basses. Mrs. Egbert A. Browne was director for the day. The club's next fortnightly meeting will be "Artists' Day," and the program will be rendered by Miss Una Fairweather, contralto, daughter of Mrs. Mary Fairweather, the Wagnerian scholar and popular lecturer, and Mrs. Ethel Grant-Scott, violinist. Mrs. C. A. Neale, a former member of the Saturday Club, now a resident of Oakland, will preside at the piano.

Tina de Spada as Michaela in "Carmen" received a rousing encore in her solo Saturday night. Collamarini is the same inimitable Carmen as always and little Russo the same fiery Don Jose. "Tosca" has three more performances next week which closes the grand opera season. "Tosca" has aroused the deepest interest among music lovers. The cast is as follows:

Tosca.....Linda Montanari
Mario Cavaradosi.....Giuseppe Agostini
Baron Scarpia.....Michele de Padova
Cesare Angelotti.....Tom, Jacques
Sacristan.....Pilade de Paoli
Spoletta.....Giulio Cortesi
Sciarcone.....Quinto Zani
Jailor.....G. Napoleoni
Shepherd Boy.....Phyllis Partington

The latter is a sister of Gertrude Partington, the artist, now in Europe, and Blanche Partington, music critic of

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the *Call*. She was trained to the dialect of the Shepherd's songs by Signor Dado. Paul Steindorff, director, was greatly aided in the production by de Padova, who had a previous and intimate knowledge, and who was taught the part of Scarpia by Puccini himself. It has been a splendid production and has won laurels for the Tivoli as well as the cast that rendered it, and the director who put it through. "Tosca" alternates with "Martha" during the week.

MRS. A. WEDMORE JONES.

WASHINGTON HALLS.

WASHINGTON, D. C., November 13, 1902.

MUSICAL people here are in a great stir owing to the decision of the authorities that the Congregational Church, in which nearly all concerts are given, shall not be used for such occasions hereafter without being taxed. The Choral Society and the Georgetown Orchestra are trying to devise means and ways to overcome this situation, as they must either have a hall to give their concerts or disband. The de Koven concerts, which take place in the afternoons, will use one of the theatres. There is urgent need of a hall for concerts in the capital of these United States.

B.

Royal Conservatory of Music in Stuttgart.

STUTTGART, OCTOBER 31, 1902.

THE teaching staff of the Stuttgart Conservatory of Music has made a momentous acquisition in the person of John P. Dunn, teacher of the piano, who was for several years a pupil of the conservatory, and of Professor Max Pauer especially. He attracted notice by his public appearances in concerts organized by the conservatory, as well as in the Stuttgart musical festival of 1900. In April 1902, he withdrew from the conservatory with the highest diploma and took up his residence in Geneva, starting from which centre he gave a number of concerts in Switzerland.

Mr. Dunn, who is a native of Edinburgh, Scotland, is an admirable pianist and a gifted composer. He is engaged at the conservatory as supervisor of a preparatory class for Professor Max Pauer and takes part in the instruction of the amateurs' section as well.

MISS HOFFMAN AND MR. EVERETT.

IN Miss Frieda Hoffman, dramatic soprano, and Charles H. Everett, bass, Max Bendheim has two pupils who are bound to make their mark. Miss Hoffman, who is an accomplished musician, has a voice of great beauty and sweetness. Mr. Everett, who comes from Providence to New York in order to study with Mr. Bendheim, is a favorite in Providence musical circles. A recent engagement in his native city brought forth the following press notices:

Mr. Everett's voice is a fine one, and his careful use of it, together with his artistic feeling, made his performance very delightful.—Providence Bulletin.

Mr. Everett, by his fine voice and good work, has become a favorite with the society. His solo number gave much pleasure and his part in the mass was well taken.—Providence Journal.



WASHINGTON, D. C., November 12, 1902.



THE editor of the *Washington Post*, a newspaper which actually ranks above almost all of the high class New York dailies in the reliability of its news columns, the brightness and cleverness of its editorial page, has made the announcement that his paper will in future devote more space to music than has hitherto been its custom. Scott Bone, who is the authority for this statement, is managing editor of the *Post*, and a promise of

this kind from him bears weight.

The musical history of Washington will be greatly influenced when the editor of a great paper such as the *Post* takes a personal interest in its music department and sees to it that that branch of the literary work is fairly represented.

It is true that considerable space is devoted to music by Washington newspapers, but it is also noticeable that their musical departments cannot compare with those we find in the newspapers of New York, Boston and Chicago. In the first place, there are no weekly essays on music and musical affairs such as are to be found in the *New York Sun*, *Times*, *Tribune* and *Evening Post*, and the *Boston Journal*. Secondly, many press agent notices appear in the columns of the Washington press, and these are always extremely dull reading, usually referring to the number of seats sold and such uninteresting items. A third weak point is to be found in the universal praise which is bestowed upon everything of a local nature. Nothing is so tiresome or flat as the constant reiteration of eulogistic opinions of performances that are known to have been faulty; again, the criticisms of performances are as a rule superficial and unreliable. The critics seem to have little or no knowledge of the pieces performed. They do not tell us anything of the composers. What the great critics of the world have had to say of the compositions they know not. Peculiarities of form, musical history, harmony and counterpoint are kept a dark secret. Many of them even appear ignorant in regard to the perform-

ances themselves, and the most palpable flaws and gravest errors sometimes escape their notice.

No wonder the most thoughtful musicians have become downcast and cynical in regard to the future of music in this city. But now we may hope for better things.

In commenting on the strike of the Paris musicians the *Washington Post* says:

"We hear that the musicians employed in the Paris theatres have struck. Of the cause or the circumstances we know nothing. Nobody, not even the wisest person, ever understands a strike by musicians. One is always left to guess at it, and one always gives it up. Musicians are peculiar folk."

Are Washington musicians "peculiar"?

Leader W. H. Santelmann, of the Marine Band, likes to pay taxes. The *Washington Times* said he wanted them reduced, and that he visited the commissioner's office for this purpose. The *Times* was wrong, for while Mr. Santelmann has never petitioned for an increase in his taxes, it is still true that he pays without a murmur.

Angelo Fronani, who is to be Mlle. de Lussan's accompanist, is a Washington boy. He is now called "Signor Fronani."

Miss Amy Law, a pupil of Albert Gerard-Thiers, surprised her Washington friends by getting married last week. Miss Law had shown herself to be one of the most ambitious of the younger singers in the capital. The lucky man was George Ormsby.

Miss Myrta L. Mason won distinction for herself at the Congressional Library by ferreting out the real source of Handel's much advertised "Largo."

"The largo popularly known," says Miss Mason, "is the second movement of the overture to the oratorio 'Saul,' but it is to be found in an earlier work of Handel's, namely, the opera 'Seres,' an Italian opera in three acts, first presented at the King's Theatre, London, April 15, 1738. The familiar melody is in the form of a recitative and cavatina for soprano with orchestral accompaniment, the first violin following with the air in obligato form, and as the oratorio of 'Saul' was not performed until 1739, there is no doubt of the 'largo' originally belonging in 'Seres,' one of Handel's unsuccessful operas."

Miss Mason's special department of work in the music division is bibliography, including analyzing, indexing and general research in books and musical reviews. This evolves a subject, a portrait and a biographical catalogue of material value to the music students who frequent the library.

BERENICE THOMPSON.

Miss May Venable.

MISS MAY VENABLE is writing a series of very valuable technical articles, entitled "At the Piano-forte," for the *Courier*, the monthly magazine of the College of Music of Cincinnati.

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Madame Lankow has gone abroad to place several finished pupils. She returns and resumes her work on November 1.



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BJORKSTEN SONG RECITAL.

LOCAL singers seem at last to have awakened to their opportunities. A number this season have given ambitious concerts at Mendelssohn Hall, and last Friday evening the tenor Theodore Björkstén added his name to the list. For his recital in the same hall Mr. Björkstén arranged this unconventional program:

An die Nacht.....Klein
Ständchen.....Zelter
Die rechte Stimmung.....Teleman
Minnelied.....Weber
Ständchen.....Schubert
Der Sandträger.....Bungert
Breit über mein Haupt.....R. Strauss
Dein schwarzes Haar.....

Dichter Abendgän.....R. Strauss
Kling.....R. Strauss
Aux Plaisirs.....Guedron
Dans le Printemps de mes années.....Garat
Hélas! C'est près de Vous.....Paer
Biondina.....Gounod
La Chanson de ma Mie.....Bemberg
Si je l'oiseau!.....Saint-Saëns
Ah, fuyez, douce image (Manon).....Massenet

Swedish Folksong, Kristallen den fina.
Folksong from Le Bresse, Le Pauvre Laboureur.
Catholic Folksong from South Germany, Es ist ein Schnitter,
heißt der Tod.

Tarantella from Posillipo, Cicerenella.
Neapolitan Folksong, Marianina.

The names of the German composers Klein, Zelter and Teleman, and the Frenchmen, Guedron, Garat and Paer, are unknown to the present generation of singers, excepting in cases of studious artists like Mr. Björkstén. Klein, Zelter, Garat and Paer lived in the early part of the nineteenth century, when young Franz Schubert was writing lieder by the score. Their songs are interesting, but they do not compare with those of the Vienna genius.

The song by Bungert, those by Richard Strauss and the song from "Manon" demanded dramatic portrayal, and Mr. Björkstén proved equal to the requirements of these difficult compositions. He is above all a singer of intelligence and imagination.

Ulysse Buehler assisted Mr. Björkstén at the piano.

MRS. L. P. MORRILL'S MUSICALS.

MRS. L. P. MORRILL gave a brilliant reception and musicale at her studio in the Chelsea, New York, on Thursday evening. The program was an interesting one, carefully arranged, and was greatly enjoyed by the large number of guests who were present. The singing of Miss Lillian Snelling, of Boston, was particularly noticeable, as she has a contralto voice of rare quality, range and general excellence. Miss Newby, of California, who has been studying with Mrs. Morrill since May, also did well. Her voice is mezzo soprano in fine range, and she will, under Mrs. Morrill's expert training, accomplish great things, judging from the progress already made. Miss Helen Carpenter shows the result of sound, careful study.

A pleasant innovation was a well balanced quartet consisting of Miss Alice McGregor, Permelia Newby, Helen Phillips and Miss Virginia Truslow, of California. These young women are doing earnest work. Miss McGregor has been mentioned many times in the last two years for her fine singing. Miss Phillips is contralto in the Dutch Reformed Church, Brooklyn. The accompanist was Mr. Shiel, a painstaking and earnest player. Mrs. William

Beardsley, of Brooklyn, gave much pleasure by her playing of a difficult Liszt number. Miss Snelling returns to New York after Christmas and will fill several concert engagements then, notably one to be given by Mrs. Morrill at the Waldorf-Astoria.

ELSA RUEGGER IN BOSTON.

DURING the last week Miss Elsa Ruegger has been the soloist with the Boston Symphony Orchestra in Boston, Philadelphia and Brooklyn, and this week plays with them in Hartford. Her success this season is even greater than when she was heard here before. The following are extracts from the criticisms in Boston and Philadelphia:

For once I have to thank a 'cellist for choosing one concerto rather than another. Fully as I am persuaded of the truth that every 'cello concerto belongs properly to a bygone period, this one of Rubinstein's struck me last Saturday as peculiarly enjoyable. Nor do I think that Miss Ruegger's playing was the only reason. Her playing was certainly very beautiful indeed; her bravura is wonderfully secure and clean cut. Miss Ruegger's tone is warm beauty itself and her phrasing exceedingly graceful and rational. In a word, she made a very fine impression.—Boston Transcript.

Miss Ruegger played with artistic ease, and conquered many difficulties without seeming effort. She gave some broad C string work; her intonation was excellent, double stopping and scale passages were clean and pure; her cadenza playing was brilliant, and, if she had the misfortune to break a string, there were no lapses of intonation after adding a new string to the 'cello, which speaks much for the surety of the artist.—Boston Advertiser.

Miss Ruegger has a beautiful tone, a warm style and a flexible and sufficient technique.—Boston Traveller.

The Rubinstein Concerto was ably interpreted by Miss Ruegger, who proved by her elegant phrasing and emotional expressiveness the falsity of a delusion of Rubinstein that women could not be subjective and initiative. Of the interpretative ability, tonal quality and technical equipment of Miss Ruegger, she is individual. Her tone is exquisitely fine and personal, a demonstration of the truth that all great artists have individual and characteristic qualities of tone. Miss Ruegger, notwithstanding her youth, must be classed very closely to David Popper, artistically with the late Piatni. Her tone, especially in rapid passages, is certainly surpassed by that of no other player, and in the quality of emotional tenderness she speaks from the fullness of a woman's rich heart. In her attack of the strings there is a certain reserve force that enables the artist to command the alternations in tone color to fine gradations in shading.—Philadelphia Press.

Miss Ruegger shared the success with the orchestra. Her solo was a most artistic piece of work, especially notable because of her youth. Her first touch revealed the hand of a true artist. The Rubinstein Concerto is very beautiful to hear, though difficult to produce; but Miss Ruegger went through it smoothly and easily with great force, most delicate expression and, after all the trying passages of the first three movements, brought the hardest of all, the rapid, restless allegro vivace of the fourth movement, to a brilliant and successful finish that won her hearty applause and several recalls.—Philadelphia Telegraph.

Franklin D. Lawson.

AS previously told in these columns, the tenor Franklin D. Lawson will sing at the operatic performance to be given in Carnegie Lyceum Wednesday evening, November 26. A pupil of Dr. Lawson's, Miss Charlotte Rix, will appear as Siebel, in the garden scene from "Faust," and as Amneris in the third act of "Aida." Seven members of the chorus are also members of Dr. Lawson's class. The Apollo Club, of which Dr. Lawson is the vice president, will assist in the presentations. Besides the acts from the Gounod and Verdi operas, the first scene of the third act of "Tannhäuser" will be sung.

SEMBRICH RECITAL.

A SEMBRICH recital took place at Carnegie Hall last Wednesday afternoon, and the versatile and interesting program which was sung by this remarkable artist, with Rubin Goldmark as accompanist, was as follows:

PART I.

French, German, Italian and English Airs and Songs.

Aria from Iphigénie en Tauride.....Gluck
Air from Joshua.....Handel
Aria from La Serva Padrona.....Pergolesi
Chanson du Papillon, from Les Fêtes Vénitienes.....Campra
Air from Der Streit zwischen Phobus und Pan.....Bach
Song, Neue Liebe, neues Leben.....Beethoven

PART II.

Classical German Lieder.

Frühlingstraum.....Schubert
Die böse Farbe.....Schubert
Nussbaum.....Schumann
Frühlingsnacht.....Schumann
Die Mutter an der Wiege.....Loewe
Immer leiser wird mein Schlummer.....Brahms
Dort in den Weiden.....Brahms

PART III.

Modern Songs in Various Languages.

Pastorale (French).....Bizet
Ob heller Tag (Russian).....Tchaikowsky
Der Gärtner.....Hugo Wolf
Ich trage meine Minne.....R. Strauss
Zickeltanz.....Grieg
In der Rosenlaube.....Bungert
Fall! Fall! (English).....Van der Stucken

The musical intelligence and musical feelings of musicians are both so satisfactorily affected by the work of this artist that the caste of criticism is diminished, with a few exceptions, merely to observation. Sembrich is an artist of floritura. Her singing of the dramatic German lieder always is wanting in some of the depth and fire requisite for an interpretation of that class of songs, and she does not sing Wagner for that very reason. It is not because Wagner spoils the voice, for Wagner does not spoil the voice if the music is properly sung. It spoils the voice if it is screamed, if it is forced, if it is unnatural, but she does not sing Wagner, because there is an absence of a dramatic depth in the quality of her singing, not in the quality of her acting, but in the peculiar color of her voice which is adapted for coloratura work, and yet it is always interesting, even when it is not in her school, because she is an artist throughout in the handling of the voice. She has studied this question of vocalization to its utmost, she is a musician in addition to this; she plays the violin and the piano and she understands counterpoint and harmony. Madame Sembrich is also deeply versed in the literature of opera and of song, and she is, therefore, an all around competent authority in her art—a singer who is always of great interest and charm to the musical world. She is one of the few. Probably there never has been anything more perfect heard in vocalization in New York city than her singing of the "Nussbaum" and the songs of Brahms; but why should one select any particular numbers when a program is so delightfully performed? She had the advantage of an accompanist who is also a musician and who understands the science of co-operation, for without this there can be no accompanying and no ensemble, and, after all, it is a question of ensemble in a song recital. The singing may be never so satisfactory, but it is necessary to have an accompaniment in conformity with it, and, in this respect, Madame Sembrich made an excellent selection.

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Herbert Witherspoon's New York Triumphs.

A Collection of Press Notices Showing How the Famous
Basso Impressed the Newspaper Critics
of the Metropolis.

THE song recital given in Mendelssohn Hall November 7, by Herbert Witherspoon, was remarkable for the unanimity of praise which the New York music critics gave it.

The criticisms are as follows:

MR. WITHERSPOON'S SONG RECITAL.

Herbert Witherspoon gave a song recital in Mendelssohn Hall yesterday afternoon and brought a fine artistic equipment to the performance of the dignified and beautiful task implied in this statement. He is a bass singer, with an agreeable, flexible and extensive voice to begin with, and, which is even more essential to success, intelligence, good taste and correct feeling. His style is not large, but it has refinement, and there is much to commend, to enjoy and to be grateful for in his phrasing. His diction is not unimpeachable, a fact that seems to be due to his great care in the matter of vocalization. He sometimes forgets clarity of verbal utterance in a desire to cultivate beauty of tone, but this is something which will better itself with growth in freedom. In any event, it is better to avoid crudity and impurity of tone than to sacrifice music to diction. Mr. Witherspoon sang a group of old airs, a group of German lieder, some modern French melodies (one by Reynaldo Hahn, an obvious imitation of Cornelius' "Ein Ton" without the poetical motive which is back of the German song), English songs by Elgar, Hatton and George W. Chadwick, and an ecstatic trifle by Tirindelli, an Italian musician, who is, or was recently, a resident of Cincinnati. This pretty song, "Absence," was redemanded.—Mr. Krehbiel, in New York Tribune, November 8.

THE CONCERTS OF ONE DAY.

HERBERT WITHERSPOON'S SUCCESSFUL RECITAL OF SONGS.

The First Appearance in New York of a New and Gifted Basso—A Singer Who Has Honestly Studied His Art.

In these days, when so many singers offer incomplete equipment and defective musical organization for the interest of a public not always discriminative, it is a delight to meet with one who knows his art and possesses temperament. Such a singer came forward at Mendelssohn Hall yesterday afternoon in the person of Herbert Witherspoon. He is a young man of New Haven and a choir singer here, but hitherto unknown to concertgoers. He sang at the Worcester Festival in September and made an agreeable impression on those who were fortunate enough to hear him. But even the Worcester Festival cannot set the necessary cosmopolitan seal upon the forehead of a singer.

Yesterday's appearance in a song recital was a modest, yet a daring experiment. It is easier to make a success in an orchestra concert, surrounded by factitious aids and before an audience whose attention is not centred in one object. Furthermore, song singing is the severest test of vocal art; even Mathilde Marchesi, who has trained generations of opera singers, preaches that doctrine. Mr. Witherspoon was heard yesterday by an audience appreciative, but of a size not commensurate with the excellence of his performance. It is safe to say that the time will come when he will not see any empty seats before him when he sings.

Mr. Witherspoon has a bass voice of lovely quality and of sufficient range. It is well equalized and is under thorough control. The singer delivers it with freedom, without forcing, and with admirable management of the breath. His employment of head tones is masterly and his mezza voce singing is highly finished. His full tone is sonorous, warm and penetrating. His enunciation is clear and perfectly intelligible. He can sing throughout his range on all the vowel sounds without modifying any so that they become unrecognizable, and in the consonants he finds no obstacle to the delivery of a beautifully sustained legato.

In short, this young man comes before the public with a technical equipment which does credit to his masters, but still more to himself; for it could have been acquired only by conscientious work, backed by genuine devotion to the art. It would be pleasing to hear a man sing if he had nothing more than Mr. Witherspoon's voice and technic. But this singer has more. He has exquisite taste, solid understanding, temperament and imagination.

He knows how to color his voice to meet the sentiment of a poem, and he neither underestimates nor exaggerates that sentiment. He has a good command of styles, and yesterday seemed equally at home in many. To his credit let it be recorded that he sang best those songs which most deserved good singing.

Charming in repose, purity and directness was his delivery of the classics, "Come raggio del sol" and "Pur dicesti." Not the least tasteful part of his singing in these was the expression of the vibrato. That was saved for the first German lied, in which it was

properly placed. This lied was Schubert's "Am Meer," not an easy song. Mr. Witherspoon sang it beautifully, with poetic perception and with sincere feeling.

This was really the high water mark of his recital, though he approached it closely in Brahms' "Feldensamkeit." He disclosed the full measure of his accomplishments in pure declamation in Reynaldo Hahn's "La Paix," a song built, like Cornelius' "Ein Ton," on a single note with a skillfully harmonized accompaniment. Mr. Witherspoon showed a fine sense of color and a firm command of the messa di voce in this song.

He was least happy in Elgar's "Pipes of Pan," which requires a more robust singer; but a moment later he gave an ideal rendering of Tirindelli's "Absence." In short, his first appearance here was a thorough success. It is rare, indeed, that New Yorkers hear a young singer of so much promise.—Mr. Henderson, in New York Sun.

A NEW SINGER'S SUCCESS.

Herbert Witherspoon's Recital in Mendelssohn Hall.

A singer practically unknown to New York audiences surprised and delighted a small but enthusiastic gathering yesterday afternoon



HERBERT WITHERSPOON.

in Mendelssohn Hall by the excellence of his art. Herbert Witherspoon is a New York singer who has not hitherto been much heard of on the concert stage. He sang at the last Worcester Festival, and is to sing with the Oratorio Society this season, but the qualities that he showed yesterday are an assurance that New York will hear more of him in the near future. Few singers who appear without preliminary heralding or blowing of trumpets turn out to be so competent to give so much genuine pleasure as Mr. Witherspoon. He is a New Yorker who has studied in Paris, and studied to excellent purpose, for he has brought to his study the things that fructify labor, a voice of beautiful quality, bass, of good range and power, a musical nature, intelligence and refined and sensitive feeling. He sings with an admirable method and delivery and a style of much finish and polish. His enunciation in English, French and German is of rare clearness and his phrasing and declamation are a constant delight.

He sang an exacting list of songs, in which the old Italian style, the German lied in its classical and its modern spirit, and the French and English of the present day were represented; and he was at home in them all. Mr. Witherspoon is gifted with imagination and a delicate feeling for values, and a facility in identifying himself with

the different moods of the songs he undertakes to sing. His recital yesterday had plenty of variety within certain limits, delicate nuance and suggestiveness. He does not strike the deepest notes of passion or of dramatic fervor, but he never fails to be sincere or to convey the impression of beauty. His singing of the Italian airs of Caldara and Lotti was delightful in its fluent cantabile and finish, and the sustained power and intensity of feeling and the right sense of climax shown in his performance of Schubert's song, "Am Meer," made of it a real interpretation. In Reynaldo Hahn's monotone, "La Paix," in which the voice persists upon one note while the piano accompaniment supplies the musical picture, he delivered an admirable piece of declamation. There was dramatic effectiveness, though not all of the headstrong and wayward passion that belongs to it, in Bizet's strange and original Bacchic Song, from "La Jolie Fille de Perth"; nor was there quite all the picturesque abandon that was needed in Edward Elgar's effective "Pipes of Pan," for which, in addition, the color and contrast of the orchestral accompaniment are required. But Mr. Witherspoon put enough to his credit to show that he is an artist of high gifts; one of the sort who is needed, and all too rare, in the ranks of American singers.—Mr. Aldrich, in New York Times.

Herbert Witherspoon, a choir basso, who entered the concert field at the recent Worcester Festival, made his New York debut yesterday afternoon before a small gathering at Mendelssohn Hall and gave genuine pleasure by his excellent voice and method, and his just perception of what technic is for—the proper interpretation of good music.

To refer again to the pleasant feature of the day, Mr. Witherspoon's artistic performance of such songs as Caldara's "Come raggio di sol," Lotti's "Pur dicesti," Schubert's "Am Meer," Brahms' "Feldensamkeit," Hahn's "La Paix," the Bacchic song from Bizet's opera, "The Fair Maid of Perth," Elgar's "The Pipes of Pan," and others equally exacting, was an agreeable surprise—a surprise because few newcomers, especially among impatient young Americans who insist on relying upon temperament as a substitute for preparation and knowledge, show themselves to have gone through the hard work necessary to attain command of their chosen art. Mr. Witherspoon has a resonant and a sympathetic voice, and he has made much of it. He will be heard again, and with pleasure.—New York Mail and Express.

SINGER AND LEADER SHARE THE HONORS.

Witherspoon Recital at Carnegie Hall Introduces a Cosmopolitan Musical Program.

There were two genuine surprises for the concertgoer yesterday—a singer who could sing and a conductor who could conduct. Herbert Witherspoon was the singer and was heard in a song recital in Mendelssohn Hall, and Mr. Bullerjahn was the conductor, heard at the Powell-Pirani concert at Carnegie Hall in the evening.

Mr. Witherspoon wandered far afield, and brought songs from Italy and England, Germany and France, Ireland and Scandinavia. There were selections from the classics of the Schubert and Schumann period, and declamatory love ditties of Bizet and Victor Massé. He remembered even pompous old Handel, and introduced a new monotone by Reynaldo Hahn, entitled "La Paix," that will make a formidable rival to the better known "Ein Ton" of Peter Cornelius.

SINGER IS AN ARTIST.

Mr. Witherspoon sings with his brain. He shows intelligence in every part of his work. Then, too, his enunciation is distinct, his phrasing good, his voice well in hand—and a beautiful voice it is.

His program was chosen and arranged with care, and he had for a fellow helper Victor Harris at the piano. The recital was a finished piece of work from beginning to end.—New York Daily News.

(Translation.)

The song recital of Herbert Witherspoon yesterday at Mendelssohn Hall was well attended. The program again, as is now the fad here, contained songs in four languages and thus demanded of the performer remarkable versatility. It cannot be denied that such versatility is possessed by few artists, but it cannot be expected that the public can be in every case in a position to distinguish between what is external and what is internal achievement, and hence often what is really mere superficiality passes for versatility.

Mr. Witherspoon, however, is not to be accused of superficiality; on the contrary, he shows satisfactory thoroughness. That old and new Italian, German, French and English compositions should suit him equally is naturally not to be expected, but he acquitted himself exceptionally well in this "faddy" style of song recital. He made an excellent impression with the numbers of Lotti, Caldara and the air from Handel's "Judas Maccabaeus," and displayed much taste in some French songs, especially in the excerpt from Bizet's "Fair Maid of Perth." In the German lieder, on the other hand, he did not succeed to the same degree, but he deserves special recognition for his interpretation of Richard Strauss' "Ich trage meine Minne."

Mr. Witherspoon describes himself on the program as a "basso cantante," and this description thoroughly fits him. His voice has a pleasant fullness, without being especially powerful, and his style of handling the voice is very pleasing and artistic. The recital, as a whole, made a highly satisfactory impression.—Staats Zeitung.

The third and last of these recitals was the one given by Herbert Witherspoon at Mendelssohn Hall on Friday afternoon. It proved to be the most successful of the three. Mr. Witherspoon made a deep impression on his audience. He is a lyric basso. His voice is rich and very smooth. He uses it well, with a perfect legato. He phrases intelligently. His diction is correct. Best of all his accessory merits is his enunciation, which is clear and distinct. At his recital he sang songs classical, sentimental and joyous, and he gave to each of them a definite characterization.—New York World, November 9.

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THE reverential and intelligent attitude of the audience at the concerts of the Boston Symphony Orchestra in its home at Symphony Hall, Boston, must act as an inspiration to the players, and certainly the performance of Beethoven's

BOSTON SYMPHONY.

Fourth Symphony—the B flat major—on last Saturday, in that city, made such an impression. It actually appears as if the Boston players and audiences are not getting tired of Beethoven yet, and the sale of tickets for Mr. Lamond's Beethoven recital at Steinert Hall, announced to take place last night, too late for any review here, indicates a deep interest in the kind of program he announces. There was considerable music in that man Beethoven, and he died only as early as 1827—within the period when many men and women now living must have been born—and his music is not obsolete outside of certain professional critical circles in the city of New York, who go so far as to tell us that a Beethoven recital—a rare event anyway—is too much for the musical digestion. Well, that cannot be helped. People who suffer from chronic indigestion and who have become hypochondriacs and cynics have no business to criticise anyway, even if paid. Enthusiasm and criticism are not adjustable, yet at the same time a morbid dislike of the beautiful, brought about by distressful physical conditions, is not conducive for a proper assimilation of Beethoven, although it might be cured by listening attentively to American comic operas, which have their function, too.

Boston is critical in its musical apperceptions. The people—the audience—which support the music becomes appreciative when good work is done, and it is not considered bad form or an evidence of musical ignorance when the people applaud. Here in New York applause is criticised when it does not appeal to the critics' dyspepsia; in Boston the critics give the audience freedom to applaud without censure. Discrimination is based upon knowledge or feeling, but the critic is not the judge of this, for he is not supposed to feel as a critic. He must know and record his impressions; the artists and the audience feel they know that knowledge is no knowledge if it conflicts with the critic's knowledge here in New York. There must be thematic coincidence here; otherwise the jig is up.

Miss Maud MacCarthy, the violin soloist, played the Brahms Violin Concerto and received six encores. The rules do not permit encore playing, and the rules are proper. The audience admired Miss MacCarthy because she is musical; because she has feeling; because she sings on the violin when Brahms allows her to do so; because she has acquired through application a thoroughgoing technique, and plays octaves and thirds and staccato and legato, and all the violin pyrotechnics, too, and does so very excellently. The Brahms Concerto is a standard on the repertory of the violin, and it has been discussed pro and con, and the Brahmsites adore it, the neutrals try to find some refreshing episodes before the last movement is reached, and the antis simply annihilate it. There are some lights in the many shades, but as a work of musical force it seems to want in the inspiration outside of the magnificence of its masterful development. There are Mendelssohnian suggestions in it, and as Brahms is dead this can be said without fear of a libel suit. The Bizet Suite "L'Arlésienne," which was delightfully performed, has sufficient thematic material in it to make a number of Puccini and Mascagni operas, but that is far as we dare go nowadays. It is dangerous to call attention to unconscious imitations when the imitators are alive; besides that, they and their friends might become ill from subsequent dinners filled with expletives which certainly do not aid digestion.

The concert opened with Rimsky-Korsakoff's overture to "The Betrothed of the Czar," and Philip Hale calls it a theatre overture, and so it is; but it

is not even interesting as such. It should be heard with the opera and there do its function. He is a pupil of Balakireff and is the successor of Anton Rubinstein as director of the Imperial Conservatory at St. Petersburg. He has been in this country, but not professionally as a musician, coming in 1862 as a marine officer. Cesar Cui, another renowned Russian composer, is a Russian general officer.

This week the Boston Symphony will play Mendelssohn's Scotch Symphony—A major—although not in the military sense. Orchestral variations of Dvorák will be heard before Wagner's "Walküre" excerpts close the concert.

Why cannot New York get such a series of educational and artistic concerts? What is the difficulty? Why is there no systematically rehearsed orchestra here, which will aid the musicians materially and spiritually and give us the best in the music art, as we should hear it and as it is heard under Gericke in Boston with the help of such men as Kneisel, and Loeffler, and Adamowski, and Vicenszi, and Bareuther, and others, all men now thoroughly identified with the musical destiny of Boston's artistic community. Herman Hans Wetzler is endeavoring to build up an orchestral cult here, and there is much to that young, gifted and energetic conductor. There are also others here who have the intellectual and artistic materials, but they have no orchestras at command. Mr. Wetzler deserves the approval and support of the whole musical life of New York, for he is endeavoring to bring order out of the chaos here and give us something at least analogous to what other cities have. The Philharmonic did wonders under Paur, and we shall await until later days what it will accomplish under its latest auspices.

It is interesting to observe that the 2,000th concert of the Boston Symphony Orchestra was given last week, and it happened to be at Hartford, Conn. Philip Hale suggested that this concert should have taken place at Boston. Why not New York? But then it is too late for that, and we bespeak now the 3,000th concert of the Boston Symphony.

SIGNOR MASCAGNI has appealed to the Italian Government for assistance in his lawsuits in this country. The people of Europe are not acquainted with the system of State government in the United States, but the Italian Government

having had experiences in the case of the lynching in Louisiana, no doubt understands the differences between matters pertaining to the Government at large and matters pertaining to the States, although, in this instance, the managers being in New York and Signor Mascagni being in Massachusetts, there may be some difference in the legal attitude of the question, particularly as it has been brought before the United States Court. However, it may not be impossible to secure some intercession in these grievances, if the matter is considered from a legal point of view.

Whatever may be the outcome of this, there is no doubt that Signor Mascagni has received a great deal of gratuitous advertising, and that if his opera tour continues it will not fail for lack of information concerning him, and of interest in the personality at the head of it. The people of this country are very anxious to hear Mascagni operas, under Mascagni's direction, and even if he should not conduct the operas longer, and if that scheme should fall to the ground, there is an opportunity to reorganize under some management that will do it. There may be an opportunity that will present Signor Mascagni as a concert director with an orchestra and some singers. Of course there is a great deal of news published in the daily papers about Signor Mascagni which is of no particular interest to musical readers. It refers merely to the squabbles in the courts and litigation, the end of which will probably be reached by some kind of

an agreement between the managers for settlement or for a continuation of the tour.

A concert took place in Providence on Thursday night with Mascagni and his orchestra and singers. It was under the management of Joseph N. Mann, a very enterprising dealer of that city, who made a great success, filling the largest hall in the city to overflowing, and illustrating that if Mascagni is managed properly a great deal of money can be made with him. Certainly it does seem strange that money must be made in these musical affairs in order to sustain them! The idealistic musician seems to overlook the fact that money is necessary; but he cannot get along with his compositions and his orchestras and his operas or his opera troupes unless he has money with which to pay his railway fares and hotel expenses and the rent of halls and opera houses, &c., and all these things require money. Mr. Mann as a business man understood this, and as a result he secured a large audience that had to pay to hear Mascagni, and it did pay. Of course, in running a music paper money is not required. The music paper can always be published without money, because printers live on air, presses can be had for nothing and the landlords are always glad to rent floors and lofts to printers without charging them anything. The editors never require any money, the clerks and bookkeepers want none, and stenographers are glad enough to work for music papers for nothing for the honor of it. But it is different with musicians and musical people. They must have money. If Mascagni wants to succeed here, after having given a concert in Boston on Saturday afternoon and Sunday night, he should secure such a person as Joseph N. Mann, who has enterprise and intelligence and push and energy, and understands how to attract the public. That is the solution of the thing at present.

THE "music of the spheres" has been talked about and sung about since the days of old Pythagoras, and a very good concert the aforesaid spheres could give if we could bring them together. The Sun would naturally be the impresario, shedding golden light, or, in modern terms, dollars and réclame upon them all. Saturn would be a good basso and Jupiter the baritone. Mars, of course, is the all conquering tenor, and Venus the all fascinating soprano. Mother Earth may be the indispensable contralto, and little Mercury, the god of thieves, perhaps is the composer of modern original music. But how could Father Sol manage so many stars without losing his sunny splendor? Even today he has trouble enough with the chorus of asteroids.

Curiously, two famous astronomers came from musical families, and one of them was the first explorer of the starry spaces who added a new member to the celestial choir; but as Uranus is too modest to present himself to the naked eye and has only been known by reputation for about 150 years, we are still unable to say what part he is fit for. He might perhaps do for Wotan or some other star of the twilight of the gods. Uranus was discovered by William Herschel, a good German, son of a bandmaster, and a professional musician. He played in England in the band of the Hanoverian Guards, taught music in Yorkshire, and ended his musical career as an organist in Bath. There he was led into the study of astronomy, and made himself immortal.

An equally famous name in astronomic history is Galileo Galilei, who would not leave Mother Earth in peace till she "got a move on her." His father, Vincenzo, was celebrated for his musical attainments, and wrote a dialogue named "Fronimo" on the art of "noting down and correctly playing music on artificial instruments, whether of strings or from wind, in particular the lute." The first edi-

tion of this rare work was published in Florence in 1581. He was also a leading member of the society in that city which directed its studies and experiments to giving form to the recitativo, and laid down as its guiding principle the rule that every scene, every verse of the drama, should be rendered by a musical expression corresponding to the situations, the characters, the effects, and, if possible, to the sense and sound of the words. One of the members of this society, after a preliminary trial of the work in 1590, produced in due form in 1600 a real opera, "Eurydice," composed in music in representative style by Giulio Caccini, called Romano. (Florence, MDC.)

Galileo, this musical father's child, was born at Pisa in 1564 and received a musical education, and in all the troubles of his life he found consolation in music. He turned his studies in another direction, however; his scientific discoveries made him known to the Grand Duke, who protected him and gave him good advice. Galileo had a touch of musical temper and was indiscreet in speech sometimes, so the Cardinal di Medici made his friend Picchena write: "I ought to warn you when you happen in Rome to dine with the Cardinal, where probably other learned persons are present, not to discuss those matters which brought persecution on him." Galileo's contemporaries speak of him as an excellent player on the lute and as a student of his father's book. He moreover, long before Euler solved the problem of two strings in unison, of which when one is touched the other sounds, and long before Leibnitz the law of continuity. He also studied the system of vibrations, the harmonious concord of sounds and the proportions of intervals.

THE Sunday Sun of November 16 published the following special cable dispatch, which is of more than usual interest to musical people:

LONDON, November 15.—Dr. Henry Watson, a well known authority on music, and himself a cultured musician, while lecturing recently at Manchester, incidentally had a short piece played on two violins, one a Stradivarius worth £600, and the other one of a lot worth half a crown apiece, used in a variety turn on the stage.

Then he asked the audience which instrument they regarded as the better. It was only by a very narrow margin that the audience, which was composed largely of regular attendants at the performances of Lady Halle (Mme. Norman Neruda) and subscription concerts, decided in favor of the genuine Strad. Thereupon Dr. Watson said: "I doubt whether you would have chosen the right one if the piece had been played in another room without giving you an opportunity of seeing the instruments."

If the tone did not impress itself so as to decide at once in favor of the Strad, the appearance could not have brought about any inclination for or against, particularly at a distance. No, the fact is that the question of tone, particularly instrumental tone, is a very dubious one with the average musical person—the average, we say. A like or dislike does not enter into the decision, because there can be no two opinions, just as little as there can be as to clear and foggy weather; it is either a tone of quality or it is an ordinary, or common, or vulgar, or rough tone. But there are few persons trained to the culture of tone quality, much less discrimination. Few persons possess a piano of fine or refined tone quality, and most pianos in private houses and even in studios are kept in tune and few persons can discover the want or need of tuning. Most violins are not properly in tune when played.

It is a subtle, a severely subtle problem, and there is no reason to be surprised at the curious Manchester verdict, although coming from a source exceptionally musical. The question of tone is subjective in its nature, for certain persons (always premising that they are musically interested or educated) are incapable of differentiating when the distinctions are between "qualities" of tone. There are such as are endowed with absolute pitch, and

yet are defective in distinguishing relative pitch or tone color, or orchestral tonal discrepancies or idiosyncrasies. There are musicians who are incapable of fixedly defining to themselves the differences in the character of soprano and alto; others unable to discover the viola as contradistinguished from the 'cello tone.

As to deciding between a violin of Cremonese origin—a playable instrument, be it understood—and an ordinary fiddle, few musical persons would stake a risk on such a decision based upon their own definite knowledge; and by definite knowledge we mean the successful decision on any variety of tests, and this would premise the knowledge of the tone or its nature or character even before the test, for the person thus gifted would possess within himself or herself the tone long before it is issued. There are not many such, although there are many who believe themselves equipped, but, as the above cable shows, they are doomed to disappointment.

As to the tremendous difference in acoustic effect, we can testify to the fact that, for instance, the Boston Symphony Orchestra gives out a more sonorous, a clearer, more defined and succinct tone in Carnegie Hall here than it does in the Symphony Hall in Boston; in the latter one can distinctly hear the impact of the bows as they attack or fall upon the strings, and the interference is perceptible during the playing; here in Carnegie Hall there is no such disturbing interference. The reed instruments sound harsh in Boston and mellow here. This is quite perceptible, and yet it would be difficult to say when the first violin body is using Cremonese violins or others. These are subtle and refined analyses. The average musical audience, not being engaged in tone tests, is incapable of reaching any satisfactory conclusions on voices or on the character of a vocal performance. The fact that a voice pleases an audience does not decide the question. The voice must first please—and in reality please—the singer, and then it has an opportunity to please the audience, and yet, if it does please the audience, that very audience will not be able to distinguish between two voices pleasing it which is a proper scale or which is an improper scale development, granting a difference.

The proper tuning of a grand piano or a church organ or a 'cello or violin is therefore a difficult task. No law can be evoked. This proper tuning depends entirely on the view, the knowledge or the temperamental condition of the tuner or tuning person. No instrument is tuned twice alike by the same person even, and it is good that this is so, because musical instruments should not be rigid or cast iron or unyielding; they should possess some of the flexibility of the human feelings and passions and also be subject to temperature, to environment, to treatment and to impressions.

It is therefore impossible for a mixed musical audience to decide successfully any violin tests. To decide at a distance on the strength of form or structural lines is also impossible. To tell a Strad. from a Testore or an Amati or a Jacobus Stainer is still more difficult, but hardly more so than if the latter were cheap fiddles. A violin is a violin with a mixed musical audience. With such musical ears as are either by nature or by culture endowed with the gift of tone differentiation the subtle distinctions of tone quality are perceptible at once. A fine musical nature is requisite. The person must be emancipated, as much as a human being can be, from prejudices. There must be no tendencies for or against schools, or methods, or nations, or peoples. The person must be liberal, free and inclined to the æsthetic, and must be just. All these prerequisites are a part of the endowment of that person who has the power of discrimination as to quality of tone, and that person would at once, immediately, decide whether it is a Cremona art violin or a \$50 fiddle. In short, the musical soul is the only arbiter in such a contest; hence there are so few judges.

The Critic's Opportunity.

"THERE'S NO MONEY IN IT."

FOURTH PAPER.

TO the general advertiser the attitude of the daily press with reference to the distribution of space must appear a trifle erratic. When space is required for advertising a business that rests frankly on a commercial basis, it must be paid for at a high rate even on those pages devoted to advertising purposes, while a "reading notice" or "write up" soars beyond the reach of any except the most reckless, and the sacred editorial columns remain hermetically sealed to the promoters of industry.

The existence of the daily newspaper, like that of all other enterprises of the present day, depends entirely upon the relation of profit to loss. There is no place where one may hear the damning phrase "there's no money in it" more frequently than in a newspaper office. There is no place where a more sweeping and robust contempt is entertained for everything that is on the wrong side of the balance sheet. The schedule of rates enforced by the autocrat of the counting room is absolute. The business man must pay, and pay liberally, for every line he gets, and the man who serves the paper in any capacity is, with a single exception, held to even stricter account. If the man who writes for the daily newspaper is not required to "abandon hope," he is certainly expected to put aside all æsthetic preferences he may hitherto have entertained, all "trivial fond records" that might interfere with the "policy" of the paper, and to hold his mind single to the jingle of the guinea, whose symphony is always "sweetly played in tune," whose influence is "for the healing of the nations."

No one is prepared to accuse the daily press of mercenary motives. "Mercenary" is a term that can only be applied to that stage of commercialism, at once acute and chronic, in which the acquisitive instinct has absorbed the other faculties, and the processes of accumulation have become automatic. That this is not the case with the daily newspaper will be presently shown. The daily press is merely the victim of circumstances. It has got astride the National Hobby and is being borne, it knows not whither, at a rate of speed it is not yet able to realize. It is as complacently conscious of impregnable virtue as ever, and its intentions are doubtless unimpeachable. If the devil insists on attacking us with his favorite ammunition we cannot fight him successfully in an armor of ice. We must not only adopt his weapon, but his method of warfare.

The attitude of the press in assuming a strictly commercial footing is one of self defense, as may be readily seen, and its methods, measured by modern standards, are entirely legitimate. If they were uniform and impartial there could be no cause for complaint anywhere. There was a time, perhaps, when literature and the other arts had some chance upon their merits, but that time is long past. The ringing shibboleth so joyously sounded by Bronson Howard in his speech at the banquet given recently by the American Dramatists' Club shows precisely where the drama stands, and it is equally applicable to music, painting, sculpture and whatever else may be passing for "art" at the present time.

"The only thing for you dramatists to do is to get there," says Mr. Howard. "All we hear about high

art comes from non-producers." Finally: "Respect the box office."

It is thus, with a proud consciousness of having at last laid hold of a fundamental principle, that Mr. Howard flings his banner to the breeze, and all those who ply the trades that have hitherto ranked as arts respond jubilantly, "Them's my sentiments." The artist turned artisan by virtue of the conditions in which he finds himself cannot complain that the change of base has been forced upon him by others. He has simply seen his chance and taken it. He is ashamed to be found working on the antiquated basis of "art for art's sake" lest he rest under the imputation of having been "suckled in a creed outworn." He boldly takes the bull by the horns and by the simple act of publishing his platform eliminates all pretense for discussion; does away with the necessity for criticism, and releases the press and the public from any fancied obligation that may heretofore have influenced their behavior.

This is not only a perfectly legitimate attitude but the only honest one in the circumstances, and it simplifies matters greatly for the type of mind that must depend for information on purely exoteric sources. As one by one these callings rise and fling off the flowing drapery of the imagination, which under existing conditions only serves as an impediment to "getting there," each takes its proper place and rests squarely on its merits as a business enterprise to be judged according to the financial returns. Having abandoned the high moral ground the persons who follow these callings are entitled to no more favors than the manufacturers of any other commodity. To establish their merit beyond all cavil no abstruse discussion is necessary. It is only necessary that the box office receipts be published to show that an opera is a success. On the same principle the merit of a novel is fixed by the number of copies sold.

Having, with the assistance of the men who ply these trades, reached bed rock, the question at once presents itself: Why does the attitude of the newspaper toward the musical profession remain unchanged? Why does the newspaper feel obliged to support gratis the claims of one business when it denies that kind of support to another? The newspaper is supported by its advertisers. If it were not it could not afford to give away its reading matter. It is primarily an advertising medium, and, secondarily, a dispenser of news. Since its existence depends wholly upon the advertising department it would seem to the uninitiated that all advertisers should be treated with the same consideration; or, if any difference was made it should be in favor of the largest advertisers. A careful study of the columns of any daily newspaper for one week will show that the reverse is the case.

The heaviest advertisers are perhaps the department houses, all things considered; but certainly the lightest advertisers are those whose business comes under the head of "Amusements" in the daily newspapers, and of these the persons who preside over musical entertainment are the lightest advertisers of all. There is a regulation inch ad. that is put in each week for the sake of the deadhead notices it commands. Sometimes, on rare occasions it expands to 3 inches, it is rarely more; and although this space is disposed of at "advanced rates" in view

of the deadhead notices, the amount spent by musicians is a mere bagatelle compared to the stream of patronage that flows from other sources. Here is a case in point:

Several department houses have recently added pianos to their stocks, and some of them are giving concerts for the purpose of drawing trade. The concert, although it is free to all who can get into the auditorium, is a cold business proposition. The manager expects to get his money back and something more; but the aim of the merchant does not interfere with the pleasure derived from the concert by those who attend, only a small percentage of whom may be expected to buy pianos; nor does it lessen the effect of the enterprise as an educational influence. Next to having music taught in the public schools in a thorough and practical manner, there is no method conceivable that would reach so many persons, and reach them so surely, as this of catching the bargain hunter, as it were, upon the fly.

No expense has been spared to get the best talent. Sembrich was offered \$2,500 to sing at one of these concerts, and if the best singers are not to be found there it is not the fault of the management. The programs, too, have been carefully compiled. They are equally free from vainglorious pretense and the brazen impudence of those who feel that in catering to the popular taste it is necessary to produce the worst that can be found. It is interesting to note that the men who are providing this entertainment give themselves no airs and ask no favor of the critics. They are as frankly indifferent to the claims of "high art" as Bronson Howard himself, but they have the business instinct without which any enterprise must remain invertebrate. They know that anything that is free will draw the first time, and that anything worth hearing will keep on drawing. What the manager of this enterprise wants is to get people to the house; the more of them the better, and this is the method he has chosen. That he has chosen well is proved by the fact that the auditorium is jammed at every concert.

A fact that he probably has never given a thought is that many people who have hitherto never gone to concerts, partly because they do not care for music and partly because they are not willing to pay the prices demanded for it, will gradually fall into the habit of going; what was at first a mere pastime, accepted because it was free, will become a necessity, a want so genuinely felt that they will be willing to pay for music when it is sufficiently good to interest them. If these free concerts are persisted in, they will create a music atmosphere, a permanent musical public, a thing that the orchestras, the opera backed by almost unlimited capital, and the critics working night and day, with unlimited space in the daily newspapers at their disposal, have not been able to accomplish. By the ancient and simple device of furnishing something that is wanted instead of what he thinks should be wanted, as does the manager of light opera, and in many cases the manager of grand opera, the man of business not only accomplishes the object he aims at directly, but one whose ultimate results are beyond his calculation. The following are three programs that were given at one department house last week:

The Times, Tuesday, November 11:

PIANO AND SONG RECITAL

AT 3 O'CLOCK THIS AFTERNOON.

IN THE AUDITORIUM OF THE NEW ART PIANO STORE.

Fifth Floor.

ARTISTS:

Mrs. Lillian Strang Gunther.....	Soprano
Miss Helen Slesenger.....	Contralto
Alexander Howell.....	Tenor
Frederick William Gunther.....	Basso
Mrs. Orville D. La Dow.....	At the Piano

PART I.

Rondo Capriccioso.....Mendelssohn
With the aid of the Playano.

- I'll Sing Thee Songs of Araby.....Clay
Mr. Howell.
The Passage Bird's Farewell.....Hildach
Mr. Gunther and Mrs. Gunther.
Le Papillon.....Lavalle
With the aid of the Playano.

PART II.

- In a Persian Garden.....Liza Lehmann
Mrs. Gunther, Miss Slesenger, Mr. Howell, Mr. Gunther.
Boardman & Gray Grand Piano used.

The Times, Wednesday, November 12:

PIANO AND SONG RECITAL

AT 3 O'CLOCK THIS AFTERNOON, NOVEMBER 12,
IN THE AUDITORIUM OF THE NEW ART PIANO STORE.

Fifth Floor.

ARTISTS:

- The Mendelssohn Trio—
Miss Helen L. Reynolds.....Violin
Miss Mabel O. Reynolds.....Violoncello
Miss Mary Umstead.....Piano
Douglas Lane.....Basso Cantante
Miss Carolyn C. At Lee.....Soprano
Miss Doris A. Ward.....At the Piano
Valse Caprice, op. 53.....Josef Hofmann
(With the aid of the Playano.)
Aria (Mignon).....Thomas
Miss At Lee.
The Finale (Trio in F).....Gade
Mendelssohn Trio.
Song of the Arab.....Sternberg
Mr. Lane.
Hejre Kate.....Hubay
Miss Reynolds.
Love Is a Bubble.....Allitsen
Miss At Lee.
Song Without Words.....Tchaikowsky
Hungarian Dance.....Brahms
Mendelssohn Trio.
Evening Star (Tannhäuser).....Wagner
Mr. Lane.
Nocturne, op. 15, No. 2.....Chopin
Valse Caprice.....Strauss-Tausig
Miss Umstead.
Gypsy Rondo.....Haydn
Mendelssohn Trio.
The Danza.....Chadwick
Miss At Lee.
Melody in F.....Rubinstein
La Cinquantaine.....Gabriel-Marie
Miss Reynolds.
Barque of Dreams.....Gray
Mr. Lane and Trio.
Kammenoi-Ostrow, No. 17.....Rubinstein
(With the aid of the Playano.)

New York Evening Journal, November 12:

PIANO AND SONG RECITAL

AT 3 O'CLOCK THURSDAY AFTERNOON, NOVEMBER 13, 1902.
IN THE AUDITORIUM OF THE NEW ART PIANO STORE.

Fifth Floor.

ARTISTS:

- Miss Isabelle Saeger.....Soprano
Miss Alta Yolo.....Contralto
Harry de Lorme.....Tenor
Miss Doris A. Ward.....At the Piano
The Water Nymph, op. 13, No. 5.....Ethelbert Nevin
(With the aid of the Playano.)
The Flower Song (Faust).....Gounod
Miss Yolo.
Come Into the Garden, Maud.....Balfé
Mr. de Lorme.
In the Springtime.....Balfé
Miss Saeger.
Rhapsodie Hongroise, No. 2.....Liszt
(With the aid of the Playano.)
Aria del Pagia (Ugonotti).....Meyerbeer
Miss Yolo.
Tenor solo.....Selected
Mr. de Lorme.
Aria (Robert le Diable).....Meyerbeer
Miss Saeger.
Stride la Vampa (Il Trovatore).....Verdi
Miss Yolo.
Toreador's Song (Carmen).....Bizet
Mr. de Lorme.
For All Eternity.....Mascheroni
Miss Saeger.
Sylvia Ballet.....Delibes
(With the aid of the Playano.)

These artists do not rank with Ternina and de Reszké, but if they could not compare favorably with the exponents of light opera, as we know it today, they could not even pretend to give the music. These programs were printed in several of the daily newspapers in large type, that formed a part of the general advertisement, covering any-

where from three to six columns; but nowhere else in the paper did a line appear to even so much as announce that they were going on and that they were free. Probably it never occurred to the manager to ask for a deadhead notice, mainly, of course, because he did not care for it; but it is doubtful if he could have obtained an editorial notice even at a fabulous price, while in the same issues of the same papers other musical matters are treated at great length on the strength of the customary inch ad. that the manager puts in to keep himself in countenance.

No amount of puffing on the part of the daily newspapers could improve the attendance at the department house concerts, for the simple reason that there is not standing room as it is; and it is far better that those who go there should be allowed to enjoy the music after their own fashion than that they should be confused and embarrassed by the conflicting views of the critics; but we can scarcely believe that it was this consideration that influenced the behavior of the daily papers. What is at the bottom of this invidious distinction between patrons who seem to be coddled in inverse proportion to their value? It may be said that there is an element of news in the announcement of a new light opera, however trivial it may be. So there is also in the announcement of a bargain day, but the newspapers do not feel compelled to spread this over their editorial pages. If it should occur to the department houses and other heavy advertisers to devise an advertising medium of their own they could be perfectly independent of the daily press, and, incidentally, they could put it out of business, for it is not independent of them. On the other hand, the daily newspapers could get along perfectly if they never got a line of advertising from the musicians. Their little inch, with its string of deadhead notices attached, is among the things that "never would be missed." Then, why are these favored above all other patrons? Is it because of the bits of pasteboard that they distribute, in many instances rather grudgingly, and only very liberally in the case of shows that nobody wants to see? If the account between the manager and the paper were balanced at the end of the year, and the space that is devoted to editorial notices charged up at the rate other people have to pay, it would be found that the newspaper had paid anywhere from \$10 to \$20 for each seat occupied at a performance.

It would not only be a great deal cheaper, but a great deal more dignified if the newspaper paid for the seat, thus wiping out all obligation, either fancied or real, and then the musician would have to "come across" at the same rate as other advertisers. The situation is sufficiently one sided when the personal element is entirely eliminated from what is known technically in the office as the "dead-head notice." In payment for the few perquisites he receives the editor employs an expensive man to attend to musical matters and leaves him practically unrestricted as to the amount of space he is to use. He is also at liberty to employ this space in any manner he sees fit, whether in defending a hobby or riveting some claim of personal friendship. He is not even obliged to be consistent. He may defend a thing today and condemn it tomorrow in the columns of the same paper. Everything, apparently, depends on the mood of the moment or the person he happens to be writing about. Take an example from the *Tribune*:

On November 2 the *Tribune* devoted something like four columns to a discussion of "thematic coincidence," showing that all the great composers had used the same themes, and drawing the inference that it was perfectly legitimate for a composer of light opera to take his own wherever he found it, and that no claim of plagiarism should be raised against him on that account. On November 9 the subject was continued serially, with every indication of becoming chronic; but on Wednesday, November 12, the same newspaper dismisses "The

Mockingbird" contemptuously because it is reminiscent of "Dolly Varden," "The Country Girl" and other works of similar genre. Whether the same person wrote the two contributions is a matter of no importance. It is the newspaper, not the critic, that gives weight to the criticism. No one would care a fig for the opinion of the critic unless it were printed somewhere, and a newspaper could not well appear more ridiculous than when it devotes several columns on Sunday to the establishing of a rule that will not work on Wednesday.

This irresponsible traffic between the Divine Art and the daily press is equally discreditable to both, and to it the decline of music is, in a great measure, due. In a provincial town, where this traffic is flagrant, patrons of the theatre eventually become disgusted and refuse to be imposed upon any longer. Even the manager of the theatre, who has no "transients" to fall back upon, reaps the reward of his folly, and the press agents describe the place as "dead." In a large town, where the manager has a large floating population to depend upon even when the regular patrons become discouraged, it is the paper that bears the brunt of the situation. It inevitably loses prestige, which means that it loses readers, and this means that it eventually loses advertisers. If anyone will take the trouble to study the daily newspapers of any large city he will find that those which give the most space to deadhead notices and other uninteresting matters are those which get the least advertising even from those they favor, and the reason of this is not far to seek. The man who is advertising on a business basis thinks the space in such a paper cannot be so very valuable, or there would not be so much to give away; and the man who gets the dead-head notices will not pay for space that he can get for nothing.

As has been shown by the department houses, a thing that is wanted can get on without deadhead advertising; it can get on without the thing called criticism, and so can any good musician who is willing to rest on his merits. The musician of the first class is really better off without it, for in his case the critics never agree; whereas they are generally unanimous in defense of whatever is wholly dependent on them and is sadly in need of the gentle boost that may be derived from unity of sentiment. Look at the conflicting notices of Lamond and of the music of Huber, and compare them with the unanimous defense of a certain composer of light opera. After a hundred years the critics do not know what to think of Mozart, but they can tell you that a certain light opera is worthy to be ranked with "Parsifal."

The critic is the only man on the staff of a newspaper who is not called upon to give an account of his stewardship. He is paid a salary, sometimes even in those months when there is nothing doing in his line; his position is more nearly permanent than that of any other member of the staff, and his rule in his own province is absolute. He is indebted to the paper for his prestige; for when he loses his position there is none so poor as to do him reverence. When he ceases to be a critic he can be nothing else, for he is prepared for no other work and is unfitted for the drudgery that he must encounter in any other department of a newspaper. There are dozens of men who were once critics of renown who cannot make a decent living for themselves, now that they are deprived of the medium through which they once aired their opinions. The critic owes everything to the paper. How does he discharge the obligation? By occupying himself exclusively, often childishly, with his own affairs and with those of his friends. So far from attending to the interests of the newspaper, he does not even know how to guard his own. He dwindles visibly in the public eye by reason of his lack of judgment, his lack of fairness, his lack of consistency; by reason of his dogmatism, his hobbies, but most of all by reason of his friends.

THE critics of music here should extend their labors legitimately in all directions to help along the scheme. The critic of the *Tribune* is writing the annotations for the Philharmonic concerts and the Musical Art Society, and wrote the program explanations for Madame Sembrich's excellent recital. While this will not militate against the criticisms of these events as written by him for the *Tribune*, it need not necessarily be inferred that other music critics equally interested in other musical institutions are less scrupulous in their duties to their papers and the public. Critics who are interested in such business institutions as the Philharmonic, the Musical Art Society, and singers giving recitals—admission being charged for all such events—should not sit in judgment over other critics who are also interested in other musical institutions and affairs, and probably not as directly. Usually there are two sides to every question—besides the outside and the inside—and therefore people who reside in residences of transparent protection against wind and weather should not cast Belgian blocks in profusion. The whole situation is subject to a very extensive review for anyone who has time to indulge in such a literary luxury. We are compelled through other duties and a busy condition to abandon the interesting analysis, and believe we can safely leave it with the critic of the *Tribune*.

OCCUPANTS OF GLASS HOUSES

DOES living abroad make Americans conceited? It would seem so when we hear some of the returned expatriates publicly express a lofty contempt for the land of their birth and its institutions. Censure of American methods in teaching music, especially singing, sounds amusing when we recall the thousands of American voices and careers wrecked after a few years' study in Europe. That we have in this country many superficial, mercenary and ignorant teachers is not to be denied, but that such teachers are more numerous here than abroad is not true.

PATRIOTISM AND SINGING.

Today there lives in a city not many miles from New York a young woman who is sadder and wiser than she was five years ago when she went to Italy to pursue her vocal studies. After a few months' instruction from a teacher in Milan, the young woman, in order to be with a relative who had planned to spend the winter in Rome, begged her singing teacher for a letter of introduction to a certain maestro in the Eternal City. Naturally the Milan master was not pleased at losing a good paying pupil. He gave the letter, but put his seal upon it. Arriving at Rome, the young woman learned that another teacher had been chosen for her, and, whether right or wrong, she tore open the letter that the Milan master had given her and in pure Italian she read these lines:

DEAR —: I send you an American goose. Pluck her. She has no voice, and no talent that I could discover.

Many vocal students return here after years of study in Europe and find that they cannot secure even a position in a church choir because they are unable to read music at sight. Such applicants invariably tell the choirmaster that they read a "little," and that they have a good ear and can sing anything after hearing it played over once.

Twenty years ago vocalists who could sing only by this parrotlike method were sometimes engaged, particularly if they had good voices. But higher standards prevail now, and all who seek choir places

know that sight reading is indispensable. In some of the New York conservatories students in all departments are compelled to attend the classes in solfeggio, and in some schools no additional fee is asked for this branch. Some of the best vocal teachers in this country urge their pupils to study piano and harmony, and as a matter of course sight reading along with the development of the voice. American teachers are justified in resenting the patronizing remarks uttered by Americans returning from abroad.

HUMPERDINCK AS OTHERS THINK.

THE Sunday Berlin cablegrams to the New York *Herald* are always interesting, and sometimes they are semi-editorial in their nature and comments. In last Sunday's *Herald* there was an interesting cablegram from the German capital, and it has bearings on certain events that have taken place in this country recently. We publish the cablegram herewith:

BERLIN, Saturday.—The first performance of Humperdinck's "Sleeping Beauty," to which the musical world had looked forward for several months, took place on Wednesday at Frankfurt-on-the-Main. Critics from Berlin and from all the musical centres of Germany half filled the house.

Externally the production pleased everyone. The staging was unusually rich, and the mechanical effects were skilfully arranged. One picture, "The Starry World," was one of the most beautiful spectacular displays ever seen in Germany. But the foremost critics complain that the music lacks originality, is full of reminiscences of other composers, and that in the effort for simplicity and naturalness Humperdinck has produced colorless melodies and a series of inexpressive trifles. Even the composer's friends admit his failure. They say a hedge of thorns will soon close over "The Sleeping Beauty."

The critics were also very unkind to Wildenbruch's new tragedy, "King Laurin," who is a kind of Wandering Jew, reappearing in this play as the Emperor Justinian. The play deals with a psychological impossibility, making the whole history of the Eastern Empire turn on a love affair of the Emperor. It lasted four hours.

Miss Belle Applegate, an American, made her debut this week in "Carmen," at Dresden, and a musical critic, Professor Starke, who unfavorably reviewed her performance, was caned in the *Dresdner Nachrichten* office by a stranger, who quietly walked in and began to beat him. Before the professor's cries brought help the stranger left the office as unobtrusively as he had entered it. Professor Starke attributes the attack on him to his criticism.

Sudermann is writing a series of articles on the brutality of German theatrical critics. He affirms that their criticism is pitched in a low tone because it deals with personalities, often of a gross character, and says that dramatic art is consequently affected, because every play writer that comes forward is treated as a free target for critical abuse.

Here is a clear case of libel against Humperdinck, if criticism is to be hereafter turned into a weapon for the annoyance and intimidation of newspaper publishers. Could anything be worse than the *Herald's* statement—"even the composer's friends admit his failure"—and does anyone believe that these friends would step into a court of law and admit such a thing? When friends come forward in courts of law as witnesses they frequently go beyond the truth to help their friends. As to Sudermann and his articles on the treatment of German theatrical critics, that is a matter which must be left to those who interest themselves on the other side of the ocean with this question of German criticism. It is probably due to the fact that the critics are severe, and if they haven't the right to be severe, but must always be kind and generous, why, criticism must cease. This question has by no means been decided yet. It must reach some conclusive and final hearing before the highest tribunals before it can be fixed. As it

stands today it is a very uncertain quantity, and it seems to be so on both sides of the Atlantic.

In this connection let us reproduce the concluding paragraph of an editorial article on criticism and libel which appeared in last Saturday's *Evening Post*:

There has been a debate in London recently concerning the value of or necessity for dramatic criticism. Why it should have been limited to this particular form of criticism is not obvious. The arguments that apply to one apply with equal force to every variety of the critic's art. Primarily, the objects of the best criticism are explanatory and instructive. The great bulk of contemporary writing about the theatre, of course, is absolutely worthless, except as advertisement, and does not come under the category of criticism at all. But there is just as much excuse and need for criticism of the serious theatre as of any other form of art or literature. Its function is to tell the truth about the stage productions offered as entertainment, and in this way to act as guide and guardian of the public, to recommend what is good and wholesome, to denounce what is stupid, vulgar or foul. Exactly the same rule holds good with regard to the criticism of books and pictures. In other words, it is just as much the province of criticism to prevent foolish, as it is to promote wise, investments of time or money. If truth is to be accounted criminal whenever it is not complimentary, and to be made responsible for whatever losses it may cause, there will be great rejoicing among knaves and fools of every description.

A HUMOROUS contemporary did justice recently by illustrating without words the conditions prevailing in some of the city studios. A large room, 20x30 feet, pictures and furniture reflecting

A STORY

WITHOUT WORDS. the artistic bent of the occupants—two comely young women in Japanese kimonos—one engaged in setting a table and the other stirring something in a dish on the gas flash behind a pretty screen, and lastly, a mischievous Cupid, solitary and ignored, perched upon the window sill. This picture tells a story not pleasing to marrying men, but it portrays the artistic woman's emancipation and independence.

NINETEEN prizes in sums ranging from \$50 to \$1,000 are to be awarded at the music festival in Brooklyn this month. As there are several competitors in each class the judges have a task before them that no man envies. Eighteen contraltos will

THE BROOKLYN MUSIC FESTIVAL.

compete in the Handel aria, "Return, Return, O Lord of Hosts." Thirty-five sopranos will be heard in the contest, and the song assigned to them is by the Brooklyn composer Dudley Buck, "My Redeemer and My Lord." Twenty tenors, twenty-one basses and five baritones are also entered in the solo competition.

The festival begins Thanksgiving night, and will be continued Friday and Saturday of Thanksgiving week. The festival is held under the auspices of the Arion Singing Society.

Dahm-Petersen Sings.

A DOLF DAHM-PETERSEN, the Norwegian-American baritone, sang last week at the concert of Brahms' compositions, the second musicale of the Society of Music Lovers, at the School of Musical Art.

Robert Winterbottom, the organist at the great organ of Trinity Church, was also heard in the famous horn trio, op. 40, playing the piano score.

Geo. C. Bender Organ Recital.

THIS occurred occurred last night (Tuesday) at Stamford, Conn., at St. John's P. E. Church, too late for review. Tenor Dr. Ion Jackson assisted.

The National Conservatory of Music of America,

128 East Seventeenth Street,
NEW YORK.

RAFAEL JOSEFFY,
ADELE MARGULIES,
LEOPOLD LICHTENBERG,

Artistic Faculty Consisting of
LEO SCHULZ,
EUGENE DUFRICHE,
IRENEE BERGE,

JEANNETTE M. THURBER, PRESIDENT.
HENRY T. FINCK
MAX SPICKER,
CHARLES HEINROTH AND OTHERS.

Examination for Admission in
SINGING AND OPERA

10:30 A. M. daily.

PUGNO'S SATURDAY RECITAL.

AN interesting exhibition of good, sound piano playing of the very highest order was the recital by Raoul Pugno given at Mendelssohn Hall last Saturday afternoon. The pianist had the satisfaction of playing before a good sized audience which gave him a hearty welcome, and which during the recital gave many spontaneous and emphatic evidences of its keen enjoyment. And who could do otherwise than thoroughly enjoy such sane, healthy, musicianly piano playing. The pianist was at his best, and in a mood that enabled him to strike just the happy medium between the scholarly musician and the virtuoso, so that his playing was a delightful combination of the best that characterizes both schools.

Pugno is undoubtedly one of the best musicians among the great pianists—he is also one of the most matured now appearing in public, which naturally accounts to a certain extent for his superior musicianship over that of some of the very young virtuosos. His knowledge is the basis, the foundation of all his playing, and that is why his performance has always the true ring of keen understanding to back it up. As a result every note, every phrase tells, and he conveys to his hearers almost perfectly just what he intends to convey.

The program of the recital was a well arranged and interesting one, beginning with some excellent Bach playing, down through Beethoven, Schumann, Chopin and some moderns.

After a delightful reading of the F minor Prelude and Fugue from "Well Tempered Clavichord" came the quaint Italian Concerto, which Pugno played with the true Bach steadiness, but with considerable Latin warmth besides. The familiar "Moonlight" Sonata was the Beethoven offering, which greatly delighted the audience. The Fantasie-stücke and the "Faschingsschwank aus Wien" were the very selections from Schumann's works that best suited the pianist's style, who did not appear to quite such good advantage in a Chopin Nocturne, which sounded rather affected. The waltz that followed, however, was altogether charming, and the audience demanded a repetition, and got it, too. Two compositions by the pianist himself were played excellently, but were rather uninteresting as to musical contents. They were very cleverly written though. Two little things by Grieg, and a superb performance of Liszt's Thirteenth Rhapsody brought the recital to a close amid thunders of applause. The program follows:

Prelude et Fugue, F minor.....Bach
Concerto Italien.....Bach
Sonata, op. 27, C sharp minor.....Beethoven
Phantasietuecke, op. 12.....Schumann
Faschingsschwank aus Wien, op. 26.....Schumann
Nocturne, F sharp.....Chopin
Valse, A flat.....Chopin
Conte Nocturne.....Pugno
Serenade à la Lune.....Pugno
Papillons—Au Printemps.....Grieg
Rhapsodie, No. 13.....Liszt

The date of Pugno's second recital is December 10, and every student of piano playing and all those who wish to secure a deeper knowledge in the art of pianism should be present. Pugno is such a subtle master of the piano that everything he plays has artistic value.

MR. FROHMAN'S SUNDAY CONCERT.

FOR the last of Daniel Frohman's Metropolitan Opera House concerts next Sunday he has engaged the People's Choral Union of 1,000 voices, Frank Damrosch director. The "Hymn of Thanks" (Old Netherland folk song), "Battle Hymn of the Republic," "The Mendelssohn Song," the cantata "Fair Ellen," by Max Bruch, will be given for the chorus, and the soloists are Gwilym Miles and Miss Shanna Cumming. It will be quite an important event, judging from these announcements.

MRS. COLLINS' MUSICALE.

AT Mrs. K. J. Collins' musicale on Friday afternoon, at 8 West Thirty-third street, the program was carried out by Mme. Adrienne Remenyi, Alexander Musgrove, S. M. Fabian, and the von Ende String Quartet. The musicale was given under the patronage of Mrs. Astor, Mrs. Burton Harrison, Mrs. W. Emlen Roosevelt, Mrs. James A. Stillman, Mrs. Pembroke Jones, Mrs. Orme Wilson and Mrs. John Jacob Astor.

Miss Josephine Naudin.

MISS JOSEPHINE NAUDIN made a fine impression with her beautiful voice and artistic singing at the concert of the Manuscript Society on Wednesday afternoon, November 12.

Miss Amy Whaley.

MISS AMY WHALEY, who has been singing with success in Philadelphia several times, will appear in Boston November 23, and is going on an extended recital tour in the spring. Miss Whaley is the possessor of a dramatic soprano voice, well developed and powerful.

POWERS' STUDIO MUSICALE.

FRANCIS FISCHER POWERS' Thursday musicale found a company of invited music lovers present to listen to the reappearance of Mrs. Julie Wyman and of others in the following program:

Among the Lilies.....Dana
Ich liebe dich allein.....Mayer
T'amo ancora.....George Seymour Lenox.
Drinking Song (Don Giovanni).....Tosti
Horace Horton Kinney.
Sur le plage.....Chaminade
Reverie.....Hahn
Mrs. Julie Wyman.
Caprice Espagnole.....Moszkowski
Mrs. Hadden Alexander.
Danny Deever.....Damrosch
Nachtgang.....R. Strauss
Frederick Wallis.
Romanza (Pearl Fishers).....Bizet
Cameela.....Costa
Sig. Salvatore Sciarretta.
The Ivy Leaf.....Mildenberg
(Accompanied by the composer.)
Had a Horse (Hungarian).....Korbay
Percy Hemus.
Dream Maker Man.....Nevin
The Nightingale's Song.....Nevin
Mrs. Wyman.
Onaway, Awake, Beloved! (Hiawatha).....Coleridge-Taylor
Even Song.....Blumenthal
Paul Volkmann.
From Carnival Mignon, op. 48.....Ed. Schütt
Prelude.
Tristesse de Columbine.
Serenade d' Arlequin.
Harold Stewart Briggs.

Lehn deine Wang.....Jensen
Marie.....Jensen
Keine Ruh bei Tag und Nacht (Don Giovanni).....Mozart
Carl Gralow.
French Sonnets.....Paul Delmet
Mrs. Wyman.

Mrs. Wyman sang with infinite charm, as of old, receiving rounds of applause, especially after the Nevin songs, which have ever been a specialty with her.

Young Frederick Wallis, of Kansas City, is the possessor of a beautiful voice, and the past few months' tuition under Powers has brought into view much of his teacher's style, especially in the mezza voce. Mr. Kinney has notably improved since his Italian experience, and Lenox's silvery voice was most enjoyable. The young Italian, Sciarretta, has a voice of great promise, is overflowing with temperament, and Mr. Volkmann sang with finish of style, Gralow's German lieder appealing to all. Hemus is a rising young artist, and made the Korbay "Had a Horse" tremendously dramatic—perhaps too much so; Mildenberg's song is a charming thing, the accompaniment played with poetic touch by the composer. The instrumental numbers were contributed by Mrs. Alexander, whose characteristics are poetic imagination and brilliant technic, and by Mr. Briggs, who has pronounced piano talent.

RAND.

LLOYD RAND, the tenor, has been engaged by the Oratorio Society of Baltimore for the "Samson" performance January 29. The engagement was made through the C. L. Graff Company. This same company has just also signed a contract with the New York Oratorio Society for the appearance of Mme. Suzanne Adams in the "Messiah" at Carnegie Hall December 26 and 27. She is also engaged for Mr. Bagby at the Waldorf-Astoria on the morning of December 1.

Beatrice Fine Dates.

THE California singer, just returned from a four months' stay, has already made these engagements: New Britain, November 24; Jersey City, December 7; with the Mendelssohn Trio Club at the Hotel Majestic, December 15; with same club in Passaic, and at Newark.

THREE MATINEE MUSICALES.

THE three matinee musicales at the Waldorf-Astoria, given in connection with the recent bazar for the benefit of the Trades School for Girls, were skillfully directed by Mme. Evans von Klenner and Mrs. Charlotte Babcock. The artists who generously volunteered were Mme. Julie Wyman, Miss Louise Voigt, Miss Edith Chapman, Miss Margaret Keys, Sumner Salter, Francis Rogers, Grant Odell, Victor Harris, Mrs. Hadden-Alexander, Richard Kay, Louis Saar, Miss Kate Felter and Messrs. Eisenberg and Wiggers.

Following are the three programs:

THURSDAY, 3 P. M.

Piano soli—
Arabesque.....Saar
Valse Grazieuse.....Saar
Jagdstuehen.....Saar
The composer.
Songs—
Songs of Araby.....Clay
The Little Red Lark (Irish).....Bayley
Gaily the Troubadour.....Francis Rogers,
Mr. Eisenberg at the piano.
Violin solo—
Second Polonaise.....Wieniawski
Richard Clarendon Kay,
Mr. Eisenberg at the piano.
Songs—
Come, Let Us Go.....Saar
Für Dich.....Saar
Deingedenken.....Saar
Liebesquell.....Saar
Miss Louise Voigt, accompanied by the composer.

FRIDAY, 3 P. M.

SONG CYCLE.

Servian Romances.....Henschel
Under the direction of Sumner Salter.
Miss Edith Chapman, soprano; Miss Margaret Keys, contralto;
Tom Beynon, tenor; Grant Odell, basso.
Sumner Salter at the piano.
Quartet, Long Ago a King and Queen Held Council.
Bass solo, Luckless Year, What Evil Hast Thou Brought Me?
Soprano and alto duet, Nightingale, Sing Not So Sweetly.
Tenor solo, Let Me Marry Young.
Quartet, Almond Tree With Blossoms Rosy.
Soprano solo, Ah, Where Shall I Turn Me?
Soprano and alto duet, Roses Gath'ring Went the Maiden.
Alto solo, Gave Her Ring the Maiden.
Tenor and bass duet, Lovely Maiden, Fair and Slender.
Quartet, Nightingale Sang Sweetly.

SATURDAY, 3:30 P. M.

Violin solo, Concerto.....Saint-Saëns
Richard Kay,
Mr. Wiggers at the piano.
Songs—
Surle Plage.....Chaminade
The Dreammaker Man.....Nevin
The Nightingale Song.....Nevin
Chanson du Reveil.....Delmet
The Prince Will Come (new).....Harris
Mme. Julie Wyman,
Victor Harris at the piano.
Piano soli—
Polonaise.....MacDowell
To a Water Lily.....MacDowell
Caprice Espagnol.....Moszkowski
Mrs. Hadden-Alexander.
Songs—
Sands o' Dee.....Clay
Tinker's Song.....Old English
Turn Ye to Me.....Old Scotch
Sound the Pibroch.....Old Scotch
David Baxter.
(Through the courtesy of London G. Charlton.)
Miss Kate Felter at the piano.

Lilian Carllsmith.

MISS LILIAN CARLLSMITH gave a song recital in Kingston, N. Y., last Monday, November 17, and today she sings for the Civitas Club of Brooklyn. Her other dates for this month include Carl organ recital, November 25; at a private recital, 939 Madison avenue, November 28, and at Aeolian hall, November 29.

Books

by
James
Huneker

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CINCINNATI, November 15, 1929.

THE Symphony season begins on the Friday of Thanksgiving week. An auction sale for ticket subscribers exclusively for choice of boxes and seats will be held at the Chamber of Commerce on Wednesday, November 19. The principal works to be performed during the season are as follows:

SYMPHONIES.

Symphony No. 3, E flat.....	Haydn
Symphony No. 5, E minor.....	Tschaikowsky
Symphony, Manfred (new).....	Tschaikowsky
Symphony No. 2, C.....	Schumann
Symphonic Poem, Salka (new).....	Smetana
Symphony No. 2, D (first time).....	Dvorak
Symphony No. 5, C minor.....	Beethoven
Symphony No. 2, D.....	Brahms

NOVELTIES.

Symphonic Poem.....	Fritz Volbach
Swan of Tuonela.....	Sibelius
Pagina d'Amore.....	Van der Stucken
Overture.....	d'Albert
Prelude (Paolo and Francesca).....	Percy Pitt
Scherzo.....	J. Frischen
Legende Celeste.....	P. Tirindelli

Last Thursday night at the Cincinnati Conservatory of Music a recital of unusual merit was given by Miss Edith Robbins, daughter of the Rev. G. R. Robbins, and pupil of Miss Helen May Curtis. Miss Robbins was assisted by Miss Corene Harmon, pianist.

The program presented works of representative writers, such as Longfellow, Lover, Lowell, Kingsley, Caine and others. It is seldom that such thoroughly artistic work is done by a student, for in clearness of enunciation and simplicity of interpretation Miss Robbins showed herself far in advance of many professional readers. The audience quite filled the beautiful concert hall of the conservatory.

By request Miss Mary Gallagher gave her lecture on "Oberammergau" before the students of the Cincinnati Conservatory Wednesday night. This lecture was given last season by Miss Gallagher, but so many desired to hear it again that she consented to repeat it. A large audience was in attendance.

The Auditorium was crowded to the doors Thursday night on the occasion of the first public appearance of the Cincinnatians in selections from grand opera, with costumes and scenery, for the benefit of the Home for the Friendless and Foundlings. The operatic selections were: Last act of "Romeo and Juliet," the scene introducing "Ah! fors e lui" from "Traviata" and the judgment scene from the fourth act of "Aida." The entire performance was under the personal direction of Mme. Tecla Vigna, who played the piano accompaniments with a remarkable degree of musical character. While as an entirety there was much to praise in the performance, it is but just to single out Miss Dell M. Kendal as one singularly gifted with dramatic and vocal talent. Both in the "Romeo and Juliet" scene, where she had the clever support of Miss Ingarde Bicher as Juliet, and in the "Aida" selection as Amneris, she obliterated all trace of amateur lines and asserted her claim to being a genuine artist. Her voice, which is of remarkable range, is being fully expanded in the upper register, presenting a surprising evenness with the richness of the lower tones. Mrs. Spiegel was assisted by F. Hazenzahl. In "Aida" Horace Matheram took the part of Radames and Mr. Kellerman that of Ramfis. An agreeable diversion was the song cycle, "Captive Memories," by Nevin, in which Miss Martha Doolittle recited

intelligently and the baritone and mixed quartet were creditably filled in by Glenn O. Friermood, Miss Ethel Irwin, Miss Mary Piper and F. Hazenzahl.

The complete programs for the Symphony season were announced this week, as follows:

FIRST CONCERT—NOVEMBER 28 AND 29.

Symphony in E flat, No. 3.....	Haydn
Aria.....	Madame Schumann-Heink.
Sursum Corda (new).....	Elgar
Symphonic poem, Salka (new).....	Smetana
Songs.....	Madame Schumann-Heink.
Overture, Oberon.....	Weber

SECOND CONCERT—DECEMBER 12 AND 13.

Symphony in C, No. 2.....	Schumann
Piano Concerto in E flat.....	Liszt
Mark Hambourg.....	
Pagina d'Amore (new).....	van der Stucken
Overture, Der Improvisator (new).....	d'Albert

THIRD CONCERT—DECEMBER 26 AND 27.

Symphony in E minor, No. 5.....	Tschaikowsky
Violin Concerto in D, No. 2.....	Bruch
Jose Marien.....	
The Swan of Tuonela (new).....	Sibelius
Mazeppa.....	Liszt

FOURTH CONCERT—JANUARY 9 AND 10.

Prelude, Choral and Fugue.....	Bach
Piano Concerto in A minor.....	Grieg
Raoul Pugno.....	
Symphonic poem, Es Waren zwei Koenigskinder (new).....	Volbach
Piano solo.....	Raoul Pugno.
Overture, Leonore, No. 3.....	Beethoven

FIFTH CONCERT—JANUARY 23 AND 24.

Symphony, Manfred (new).....	Tschaikowsky
Aria.....	Gwilym Miles.
Interlude, Cyano de Bergerac.....	W. Damrosch
Song.....	Gwilym Miles.
Kaiser March.....	Wagner

SIXTH CONCERT—FEBRUARY 6 AND 7.

Symphony in D, No. 2 (first time).....	Dvorak
Violin Concerto.....	
Interlude, Paola and Francesca (new).....	Percy Pitt
Ein Rheinisches Scherzo (new).....	J. Frischen

SEVENTH CONCERT—FEBRUARY 20 AND 21.

Symphony in C minor, No. 5.....	Beethoven
Piano Concerto.....	Ossip Gabrilowitsch.
Legende Celeste (new).....	Tirindelli
Wallenstein's Camp (new).....	d'Indy

EIGHTH CONCERT—MARCH 6 AND 7.

Wagner Request Program.

NINTH CONCERT—MARCH 20 AND 21.

Symphony in D, No. 2.....	Brahms
Cello Concerto.....	Miss Elsa Ruegger.

TENTH CONCERT—APRIL 3 AND 4.

Overture, Benvenuto Cellini.....	Berlioz
Aria.....	Madame Blauvelt.
Love Scene, Feuersoth (new).....	Dukas
Aria.....	Madame Blauvelt.
Symphonic poem, L'Apprenti-Sorcier (new).....	Dukas
Songs.....	Madame Blauvelt.
Interlude, Der Baerenhaeuter (new).....	S. Wagner
Overture, 1812.....	Tschaikowsky

Miss Estelle Krippner, soprano, a pupil of Emma Heckle, sang with success on Monday night, November 10, at the Philharmonic Society concert in Louisville, Ky. Her numbers were the aria from "Ernani" and songs by Gounod, Schumann and Mozart. The critic of the Louisville Commercial says: "Miss Krippner is a charming little

lady of very youthful and prepossessing appearance and most affable in manner. She possesses a voice of agreeable quality—flexible, melodious and smooth and of bell-like clearness in the upper register. She was especially happy in her solos and her encore numbers—Eckert's Swiss 'Echo Song' and Godard's Berceuse from 'Jocelyn,' which were given in a most coquettish and dainty manner, and displayed some pianissimo tones of great beauty."

Miss Clara Turpen, soprano, was recently married to William Franklin Grimes at Greenville, Ohio. She was one of the soloists of the last May Festival.

Richard Schliwen is the concertmeister and soloist of the Hahn Festival Orchestra on its tour. As a soloist he has been meeting with emphatic success.

The Ohio Conservatory of Music will be formally opened the first week in December with a reception and musical. The new recital hall will be used for the first time on this occasion, and the professors will give the musical numbers. James E. Bagley, baritone, and new members of the faculty will be heard for the first time in Cincinnati at the opening. The Ohio Conservatory String Quartet, with Charles A. Graninger as pianist, and Georg Krüger will participate in the program.

Miss Katherine Naefz, of Cincinnati, pupil of Oscar Ehr Gott, is going to give a concert in Springfield, Ohio, on Tuesday evening, November 25, at the Y. M. C. A. Auditorium. She will be assisted by John O'Donnell, tenor, of Cincinnati, and Mark A. Snyder, violinist, of Springfield.

The Adolf Hahn Festival Orchestra is meeting with excellent success en tour. At Detroit and Grand Rapids the past week they played before audiences of over three thousand persons. Newspapers in the various places devoted from one to two columns commenting on the excellence of the concerts and the leadership of Mr. Hahn.

Georg Krüger, pianist, of the Ohio Conservatory of Music, will give a series of twelve concerts in cities of the Southern States. He will appear in Chattanooga, Memphis, Raleigh, Charleston and other cities. This certainly speaks well for our city's musicians when they are engaged by musical clubs and musical institutions.

Miss Jennie Mannheim returned to the college from Dayton, Ohio, where she gave a successful dramatic recital at the W. C. A. She gave scenes from "As You Like It" and selections from "Monsieur Beaucaire." Miss Mannheim has been granted a week's leave of absence from the College of Music, to fill recital engagements in the East. During her absence two advanced pupils, Miss Cora Kahn and Miss Edith Converse, will conduct her classes. The Shakespeare Circle will be addressed by Miss Chase.

Mr. Rene Dyksterhuis has been made a member of the Marien String Quartet as second violin, which place was left vacant through Ralph Wetmore's departure for Europe. Mr. Dyksterhuis is considered a thoroughly capable musician and worthy in every respect to be a member of the quartet. He was a pupil of José Marien's in Europe, and also studied at the Brussels Conservatory, coming to Cincinnati three years ago to become one of the first violinists of the Symphony Orchestra. The first of the series of three chamber concerts by the Marien String Quartet will be given next Friday evening in the temporary

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concert home of the College of Music, Sinton Hall, Y. M. C. A., Seventh and Walnut streets.

Following is the program:

Quartet for Strings.....Haydn
Adagio and Allegro for 'Cello and Piano.....Schumann
Sonata for Violin and Piano.....Tiber
Quartet in E flat, Piano and Strings.....Beethoven
Signor Romeo Gorno will be the pianist.

The College chorus will hold its next rehearsal on Wednesday, November 19, at Sinton Hall, Y. M. C. A.

The first of the series of twenty lectures on the History of Music will be given by Prof. A. J. Gantvoort on Wednesday at 1.30 p. m.

A very elaborate program has been arranged for the first concert by advanced students on the evening of November 26 at Sinton Hall, and is as follows:

Organ, Sonata in A minor, first movement.....Whiting
Mrs. Mollengraft.
Voice, Ritorna vincitor, from Aida.....Verdi
Katherine Klarer.
Piano—
Romanza Without Words.....Grieg
(Arranged by the composer.)
Romanza, from Tannhäuser.....Wagner-Liszt
Polonaise in C sharp minor.....Chopin
Nicholas Holmes.
Recitation, The Soul of the Violin.....Margaret M. Merrill
Bertha M. Topp.
Violin, Ballade et Polonaise.....Vieuxtemps
Frederic Gerard.
Voice, Aria from La Gioconda.....Ponchielli
Carl M. Gantvoort.
Recitations—
A Platonic Friendship.....J. M. Barrie
Lullaby.....Paul Lawrence Dunbar
Jane M. Kline.
Piano, Concerto in C major, first movement.....Reinecke
Mary Love Akels.
College chorus—
By the Waterfall.....Roentgen
In Spring.....Bargiel

Zilpha Barnes-Wood has recovered from a long sickness and is hard at work on the schedule of concerts and entertainments to be given under her direction this season. The first of a series of faculty recitals will be an invitation affair at Aeolian Hall Monday evening at 8 o'clock. The program will embrace readings by Miss Louise King Walls, assisted by John F. McCarthy, violinist, and J. Stuyvesant Kinslow, basso. The program will comprise the following interesting numbers:

Readings—
The Mosque of the Caliph.....Dobson
Selection from Dombey & Son.....Dickens
Vocal solo, The Song of the Sword.....Clough-Leigher
Monologue, The Surrender.....Phelps
Violin soli—
Cavatine.....J. Raff
Legende.....Wieniewski
Readings—
Filling an Order.....Trowbridge
Poem (selected).....Holmes
Ballad of the Brook.....Roberts
De Fust Banjo.....Russell
The Hat.....Anonymous
Angelina.....Dunbar

An announcement of interest to aspiring musical talent is made by Mrs. Barnes-Wood's school in the fact that four free scholarships will be awarded to talented young persons who cannot afford to pay for instruction on Saturday afternoon, November 22, at 3 o'clock, at her studio. These scholarships will embrace one each in voice, piano, violin and elocution, and the opportunity to secure them is open to those possessing talent and energy. Applications should be made before the day of examination.

The Doerner-Hahn ensemble recital announced for Tuesday evening, November 25, at Greenwood Hall, will embrace Goldmark's suite, op. 11, and Rubinstein's sonata, op. 19, for piano and violin. Each artist will also be heard in solo numbers. Students and music lovers can secure invitations for this recital at the music stores; also at the Doerner-Hahn studios in the Pike Building.

J. A. HOMAN.

RICHARD C. KAY'S DEBUT.



ONE of the professional débuts which it is a great pleasure to record was the first appearance in this city of the young violin virtuoso Richard C. Kay at Mendelssohn Hall last Tuesday evening. Young Kay is a boy yet in years, but he shows that to an excellent schooling he adds undoubted talent. A pupil of Musin and Ysaye, he has imbibed thoroughly the teachings of these two masters, has studied hard and conscientiously, and, by reason of his exceptional musical gifts, has been able to apply the benefits of his teaching to the best possible advantage. All this was amply exemplified in young Kay's performance at his concert last Tuesday, when he played a long and difficult program that would have severely tested the memory and endurance of an older artist. Throughout the Ballade and Polonaise of Vieuxtemps, the inevitable "Devil's Trill" of Tartini, the Havanaise of Saint-Saëns, and Max Bruch's big Scotch Fantaisie, he displayed the utmost composure, and played with admirable technical facility and a clean intonation, and showed also that he had a firm command of his tone in whatever degree of power he used it. He has exceptional musical taste, which was perhaps best displayed in the Vieuxtemps and Tartini numbers, and his bowing and left hand technic are fine examples of violin virtuosity. Mr. Kay had repeated recalls after each number. His two encores were a melody by Ridoux and one of Brahms' Hungarian dances. He is endowed with the powers of an artist and is sure to make a decided impression in the future.

The honors of the evening Mr. Kay divided with Miss Caroline Montefiore, the dramatic soprano, who assisted him, and by her superb singing added materially to the success of the concert.

Miss Montefiore is a young singer who should be heard more frequently on the local concert stage, for she is not only an artist of a calibre superior to the majority of singers, but she is also a well educated musician, who knows considerably more than the mere technics of her art.

She has a rich and powerful voice, essentially dramatic in quality, but which her art enables her to make equally effective in the purely lyric work of singing lieder. Her diction is unusually clear and distinct, both in English and foreign languages, which is an added pleasure that her work gives. She has temperament in abundance, too, so that by reason of unusual natural gifts and the result of hard study with some of the greatest masters, Caroline Montefiore is singularly well prepared to win success. She has the voice, art and temperament.

From her extensive repertory Miss Montefiore selected two songs that showed the dramatic side of her singing especially, and of these the "Seit Dem" of Strauss is a perfect gem. For a second group the singer gave a charmingly diversified group of English songs by three American composers. These were "So Dear," by Chaffin, a lovely, simple melody; "Elaine," by Bartlett, a more ambitious song, and "Thou and I," by Willis Alling, who has made an admirable setting of Sydney Lanier's beautiful little poem of that name. As an encore Miss Montefiore sang "Your Lips Have Said You Love Me," a melodious song written for and dedicated to her by Mary A. Blazejewicz.

Max Liebling was the able accompanist of the evening, and admirably supported both artists.

Regarding young Mr. Kay, in addition to the criticism which we offer, it is necessary to state that unwholly uncalled for attacks have been made upon his playing; that is to say, the limits of criticism were overstepped and narrowminded prejudices were exercised in attempts to injure him in the estimation of the musical public. The methods are apparent, everyone understands them, and it looks to us like a very dangerous game to play, a game which will find its solution in a just manifestation of anger and displeasure on the part of the musical public. The gentlemen connected with the daily press of this city should know that there is an element here that understands all these operations, and who will not endure that a young violinist like Kay, who left his country and went to Europe to study under the best masters, to finally come back here and introduce himself as a youth, to show what energy and intelligence can do on the part of an American boy, should be slaughtered viciously, intemperately and infamously because of certain supposed or conjectural conditions. The temperament of the people will not permit

it. The editors and proprietors of the daily papers will not sanction it when they once discover what these motives are, and when they learn that several of the critics of this city have determined that only such artists can receive criticism that is tolerable if they will submit to conditions that are intolerable. People who step before the public to be criticised are not supposed to know anything about the cabals that are going on in musical cliques in this town. They go before the people honestly, conscientiously and sincerely to have their work as musicians tested. Their personalities amount to nothing. They simply go before the musical community of New York city here as professional musicians, to be criticised by professional critics, and all personality should at once disappear because it is the music that is to be criticised. If the low and contemptible cliques and intrigues of this city are going to slaughter these young Americans that are trying to do something, the people in America will discover the reasons and that will be the end of daily newspaper criticism.

KINGSLEY ORGAN RECITAL.

BRUCE G. KINGSLEY, organist of the Second Church of Christ, Sixty-eighth street and Eighth avenue, gives the first recital at 8:30 tomorrow, Thursday, evening, with a program as printed last week. He has a fine four manual organ, and will introduce himself to New York in this recital.

Last week he gave the first of a series of lectures on "The Character and Characteristics of the Great Composers"; the first, "Bach and His Works," at an uptown studio. He spoke of Bach's life, the organs he played, the growth of organ music, and analyzed his compositions, such as the Suite, B minor Mass, "St. Matthew Passion," and interested and instructed his hearers greatly.

Kinney Pupils' Success.

TWO voice pupils of Edward B. Kinney, of St. George's P. E. Church, Mr. and Mrs. F. W. Gunther, sang the soprano and bass roles respectively of "In a Persian Garden" at a Siegel-Cooper musicale last week. Mr. Kinney is meeting with gratifying success in the field of voice teaching, based on his thorough understanding of the voice and his own skillful use of it. He has other promising voices in charge, who will be heard later.

Yvonne de Treville's Career.

THE brilliant American soprano continues her onward and upward career in France, a leading Sunday paper printing this cablegram, in the Paris correspondence: "The young Texas prima donna, Mlle. de Treville, by her rendering of Lakmé at the opera house of Marseilles, has elicited the unqualified praise of the musical critics of that city."

August Ange Pattou gave her all her American training.

Harlem Chorus Sopranos Wanted.

LEWIS W. ARMSTRONG, conductor of the chorus at Mount Morris Baptist Church, who lives at 57 East 129th street, desires three more sopranos for his chorus.

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ILLIAN LITTLEHALES, the 'cellist, who made so many friends in the metropolis during her former stay, has returned, after an absence of two years; she is ready for concerts, musicales and ensemble lessons.

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EX PARTE EVIDENCE.

By A. J. Goodrich.

IN the recent trial of Plagiarism vs. Criticism before Judge Truax there was some very queer ex parte testimony offered by the principal witness for the plaintiff. According to the reports seen and heard (and I presume these are fairly correct) this witness testified as follows:

1. That plagiarism is not only common but justifiable among comic opera composers.
2. That similarity of musical ideas and motives is generally observable in the works of the great composers.
3. That the "deadly parallel" examples submitted by the defense are not proofs of plagiarism.

Let us consider this testimony seriatim.

1. It is not a fact that composers of comic opera make a practice of appropriating the music of other composers; at least, such was not the custom with composers like Mozart, Halévy, Auber, Boieldieu and Nicolai. Here we must consider the various kinds of comic opera. Mozart composed a comic opera ("Figaro"), and every musician knows that from first to last it is original, legitimate, high class music, and constitutes an art work. Wagner composed a comic opera which is another art work. Peter Cornelius' "Barber of Bagdad" and Verdi's "Falstaff" likewise belong to the better class of music. Surely none of these composers was in the habit of borrowing motives and themes from predecessors or contemporaries. Indeed, one who cannot conceive his own motives is not entitled to rank as a composer.

Next in order we have many charming comic operas from the Italian, French and German masters. It will suffice to mention "The Barber of Seville," "Fra Diavolo," "Crispino e la Comare," "Dame Blanche," "Merry Wives of Windsor." The French opera bouffe is another class to be reckoned with. The libretti to these are not always free from objectionable features, but so far as the music is concerned we must acknowledge the humor, dramatic talent and clever workmanship of such composers as Halévy, Adam, Offenbach, Lecocq, Planquette, Audran and others.

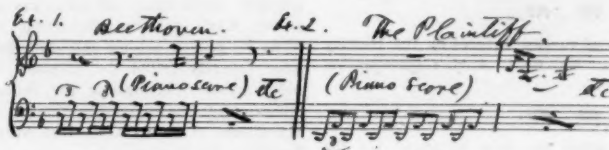
Here may be mentioned the Gilbert & Sullivan repertory; not that it is based upon the French model nor that the books by Gilbert are subjects for the public censor, but they are essentially grotesque and belong to musical comedy rather than to opera. Gilbert was a humorous versifier of the first class, and never descended to the level of vulgar buffoonery. Arthur Sullivan was a thoroughly informed musician and an original composer, and his "Mikado," for instance, is far and away beyond anything we have accomplished along those lines. The average American comic opera is a hodge podge that "makes only the unskillful laugh and the judicious grieve." With the exception of Edgar S. Kelley's "Puritania," and perhaps a few other works, American comic opera is a species of musical débris which does not appeal to nor interest cultured musicians. Cheap versification, slang phrases, local gags and witless buffoonery, aided and abetted by songs, marches and dances of the vaudeville order, seem to constitute what is commonly called American comic opera. Was it to this class the witness referred when he said it was customary for the composer to appropriate whatever suited his purpose, without regard to the law of ethics? This certainly does not apply to Cimarosa, Mozart, Rossini, Donizetti, Verdi, Nicolai nor to Offenbach, Audran, Lortzing, Strauss, Sullivan nor Kelley.

2. Every critical musician is aware of the fact that there are occasional instances of similarity between the motives of different composers. This might result coincidentally, and then the question would arise, were both composers original? If so we naturally absolve them from the charge of plagiarism. In his boyish days Beethoven unconsciously stood within the shadow of Mozart, and in the earlier works there are occasional reminiscences of the Salzburg master. But in a short time Beethoven became himself the caster of shadows, and his important works are essentially individual and characteristic. It is but a poor excuse for a modern "gazza ladra" or his partisans to say that the motive of Beethoven's F minor Sonata, op. 2, No. 1, is similar to the F minor Sonata, by Emanuel Bach. Beethoven may or may not have heard the P. E. Bach sonatas; that is immaterial, because we know that Beethoven could compose good music without the aid of P. E. Bach. None of the original composers copied his motives. Otherwise they would not be known to fame as creative artists.

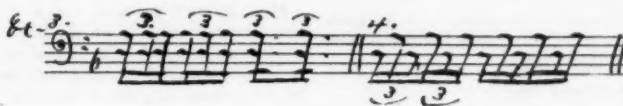
3. The exhibits offered in evidence by the defense to prove the charge of plagiarism were numerous, and, to

an unbiased critic, convincing. And it is to be observed that the parallel passages were not taken from antique library collections, which the accused might never have seen, but from modern pieces which he must have seen or heard.

The opening to Beethoven's Choral Symphony was one of the instances which I selected. Witnesses and other partisans of the plaintiff declare that there is no similarity between the two cases. There are "none so blind as those who will not see." I quote the parallel excerpts:

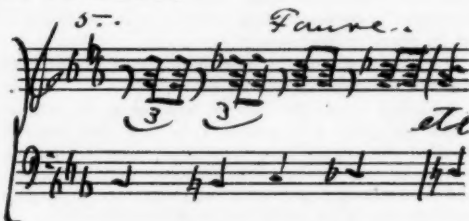


The blank intervals below are identical; the rhythm is the same; and the motive, *d* and *a*, is the same; and furthermore, the sense of vagueness and indeterminateness which is expressed by those blank intervals in the Beethoven excerpt is expressed in the borrowed phrase also, because the same peculiar means are employed in both cases. The very first of Beethoven's symphony begins in A minor, with the descending melodic fifth, followed by the fourth. But let me advise these "critical" gentlemen to turn the leaves of Beethoven's symphony, and in a very short time they will come upon the motive as I quoted it in D minor, and with the fourth, followed by the fifth. The two forms of accompaniment



merely represent the difference between orchestra and piano music as regards adaptability. They are interchangeable. Also the fifth and fourth are the same by inversion, and Beethoven used the fourth, as I quoted it, more prominently than the fifth. Evidently these critics have a good deal to learn about the affinity and significance of motives and the meaning of those blank intervals in the choral symphony.

Few of Beethoven's motives are more characteristic than this. As player and conductor the plaintiff must have known the choral symphony, and having borrowed one of the most peculiar motives from that work I do not understand how he can claim (as he did in the witness chair) that his music is "absolutely original." The chromatic harmonization which I quoted from Faure's famous song, "The Palms," is one of those harmonic idioms which serve to stamp the originator (certainly not the copyist) as an individual creator of music. Nearly every musical person has listened to this song from Faure, either in church or concert or on the street, yet the plaintiff testified "I never heard it."



In both examples the harmonic scheme is identical, and both are accompaniments.

A literary writer who would appropriate a poetic idea from Shakespeare, even though expressed in different words, might expect to be called to account by the critics. Plagiarism in music is an offense none the less reprehensible, and it is to be regretted that so few have sufficient discernment or courage to cry out against it.

MUSIC IN MINNEAPOLIS.

MINNEAPOLIS, Minn., November 14, 1902.

HAMLIN HUNT will give his first organ recital of the season in Plymouth Church Tuesday evening.

The recital which will be given by Joseph Baernstein and Sara Anderson at the First Baptist Church, November

15, under the auspices of the Ladies' Thursday Musicales is being looked forward to with great pleasure. Mr. Baernstein has done magnificent work in oratorio and has a wonderful voice, and all that can be said of Mr. Baernstein can be repeated in regard to Miss Anderson.

The Johnson School of Music, Oratory and Dramatic Art will give a faculty concert at Plymouth Church Wednesday evening, November 19. The following members of the faculty will take part in the program: Miss Ednah F. Hall, Mrs. Verna Golden Scott, Mrs. Charles Mead Holt, Misses Swanberg and Osborn, H. S. Woodruff and

the director of the school, Gustave Johnson. Mr. Scott will assist in the accompaniments for Mrs. Scott.

The Teachers' Club will begin its course of lectures and recitals on Tuesday evening, November 25, with a song recital by Mme. Charlotte Maconda, a distinguished coloratura soprano. Albert Kelsey, of Philadelphia, who gives the first lecture on January 9, is an enthusiastic young architect. Lorado Taft will give a lecture on January 23, on "Our Great American Sculptors."

A piano recital by Fannie Bloomfield-Zeisler will be given February 3. Leland T. Powers on March 21 will give a reading. David Bispham will give a song recital in March. The Kneisel Quartet, of Boston, a string quartet without a peer anywhere, will give a concert in May and will close a most brilliant musical season. Mme. Schumann-Heink has been engaged for a song recital in December under the auspices of the Teachers' Club.

The Philharmonic Club presented Saint-Saëns' "Samson and Delilah" Tuesday evening at the Swedish Tabernacle before a large audience. The oratorio was heard for the first time in Minneapolis and is the most ambitious performance that the club has ever given. The work abounds in beautiful and delicate touches as well as breadth and power. The chorus is larger than last year, giving more volume of sound and making the dramatic climaxes more effective. Great praise is due the Philharmonic Club and its efficient director, Emil Oberhoffer. Also the orchestra, with Frank Danz as concertmaster, who is entitled to praise for its fine work. The soloists were all received with warmest approval of the audience. Mme. Josephine Jacoby sang the role of Delilah with great effect. She has a contralto voice of great compass and of rich quality. She sang the love melodies exquisitely. George Hamlin, who sang the role of Samson, has a fine lyric tenor, and he sang with great intelligence. William A. Willett, has a good baritone voice. Alfred A. Wiley, basso, and John Ravenscroft as Abimelech won deserved applause. The Philharmonic Club won high commendation for their presentation of "Samson and Delilah," soloist, chorus and all rendering the difficult work with fine artistic finish.

C. H. SAVAGE.

Pattou on Voice Troubles.

AN accomplished musician, after reading the booklet entitled "Singers' Voice Troubles," by A. A. Pattou, of 1 West Thirty-eighth street, in which there appears "Responsibility of Vocal Teachers as Voice Trainers," wrote the author:

"I have perused the booklet in its entirety, and found it most interesting—an echo of yourself. With your knowledge of the how and why you stand head and shoulders above all others."

It will be sent on receipt of stamp.

R. E. JOHNSTON,
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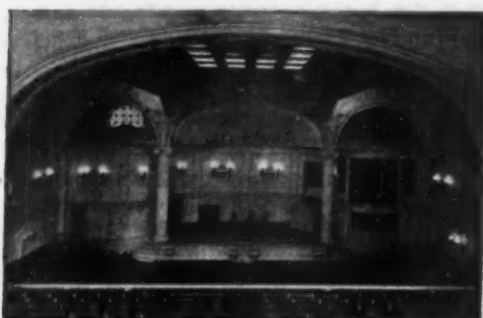
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NEW YORK.



MENDELSSOHN HALL
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Greater New York.

New York November 17, 1902.

RRACE TUTTLE is the name of a young soprano who combines a beautiful voice full of life and color with charm of person, musicianship and intellectuality. Through Francis Stuart, with whom she has studied, the writer became more intimately acquainted with her singing, and in common with all present was delighted with what she did. Whether in coloratura aria, such as David's "Brilliant Bird," in an English song or in the numerous French songs which she preferably sings, all was finished, rounded, enjoyable. Admirable diction, a voice of emotional quality, uncommon with that kind of voice, temperament, all are there, and if properly amplified by a knowledge of German lieder, the beautiful, heart compelling Rubinstein and Schubert songs, this girl should have a career. Musical by inheritance, she plays the piano well and chats French with ease. A public quick to recognize something uncommon will have opportunity to hear her at Winkler's piano recital, Knabe Hall, next month.

August Fraemcke, conductor of the Zollner Männerchor, of Brooklyn, and Carl Hein, also a well known conductor and teacher, have together purchased the German Conservatory of Music, assuming proprietorship this week. Mr. Fraemcke has six societies in charge, and at a recent concert appeared as solo pianist, playing the Liszt Hungarian Fantaisie and the Weber Concerstück. Ida Klein, the well known soprano, is his wife.

One attending the Carl organ recitals at the Old First Church cannot help noticing two things—first, the prompt beginning of the recital, on the minute, no waiting for anybody, and second, the program plan, not too long. To be sure, the crowd is there when he begins, knowledge of these recitals having been spread broadcast through many channels, so there is no need to wait for the people. Then he knows exactly how long each number takes, so is able to plan a program of such length that he knows within three minutes of the time it will close. It would be well if other organists went at the thing with such intelligent directness as William C. Carl. Crowds of people attend the recitals, and this must have far reaching effect, attracting strangers to the church building, and leading many to attend the Sunday services. Dr. Duffield is heartily in accord with all this, and co-operates with Mr. Carl to make of the music a strong attraction at all times.

Misses Helen L. and Mabel O. Reynolds, violinist and cellist, and Miss Mary Umstead, pianist, who together comprise the Mendelssohn Trio, were the instrumental soloists in the Auditorium of the new piano department at Siegel-Cooper's, November 12. Each played a solo, and they united in works by Gade, Tschaiikowsky, Brahms and Haydn.

Douglas Lane, basso cantante, sang solos by Sternberg, Wagner and Gray, and a large audience listened and applauded. There is no question that these department store musicales are interesting and educating vast numbers of people.

Doris Keane was the special star of the comedy, "A Young Scapegrace," done at the last Empire Theatre Dramatic School performance, playing the part of Duc de Richelieu, in such fashion that it is evident she has the real dramatic spark. Some time ago this young woman went to Parson Price for voice lessons, and made vast improvement, so that recently F. H. Sargent, of the school, wrote Mr. Price that "Miss Keane showed remarkable vocal gain—thanks to you."

The writer met Julia Marlowe at Mr. Price's studio, the mecca of so many stagefolk of the day, and was agree-

ably surprised to find her looking so much better than newspaper reports led to expect.

Grace D. Corwin and Miss Lochner, pupils of Mr. Price's, sang at a concert at Ozone Park last week.

Mme. Anna Werner, the soprano and teacher, is an authority on the German lied, and teaches the Italian method; herself a singer of prominence, she is able to teach by example, and is especially proud of the success of Miss Claire Sheehan, who is in Paris, and participating in prominent concerts. When this singer went to Marchesi that lady said she "must have had an excellent teacher, for her voice was well placed, with nothing to undo," which is flattering indeed to Madame Werner.

Lillian Clark is another successful product of her teaching, prominent in concert and church circles in Atlanta, Ga.

Thomas Wilson, in charge as conductor of the large chorus of the Waverly Congregational Church, of Jersey City, has begun the season's musical work by giving Stainer's "The Daughter of Jairus," the solo singers being those from All Souls' Universalist Church. This is the church which has recently formed a children's vested choir, and in which Wade R. Brown last season did such good work, previous to accepting the position of director of the music at the University of Raleigh, N. C.

Ala Carl Mize, soprano of the Second Church of Christ, Sixty-eighth street and Eighth avenue, has a voice of beautiful quality, handles it well, and should be better known to the metropolitan musical world. This she certainly will be, so soon as she shall decide to sing in public. She recently sang "Elizabeth's Greeting" from "Tannhäuser" and "Orpheus With His Lute" (by Sullivan), and certain other things, the first named accompanied by Bruce G. Kingsley, organist of the same church, and in a group of songs, playing her own accompaniments from

dents, by Conrad and Gustav C. Wirtz, and Jennie M. Wilterdink, soprano:

Lecture II of the series on "The Means of Expression Employed in Piano Playing." Topic, "Accent and Phrasing."

Polacca Brilliant.....	Weber
Loure	Bach
Bridal Procession.....	Grieg
Polonaise, C sharp minor.....	Chopin
Oh, For a Day of Spring.....	A. F. Andrews
Nymphes et Sylvaïnes.....	Bemberg
Sonata, op. 90.....	Beethoven
Bolero	Chopin

Madame Blazejewics' Song.

"YOUR Lips Have Said You Love Me," one of the latest compositions of Mme. M. Blazejewics, has been sung with great success by Caroline Montefiore at recent recitals. The song is an acquisition to the repertory of any artist, as it abounds in beautiful melody, and the climax at the end gives opportunity for great dramatic effect.

National Federation of Musical Clubs.

THE semi-annual meeting of the board of directors of the National Federation of Musical Clubs is in progress this week in Rochester, N. Y. The biennial meeting of the Federation will be held in Rochester next spring, and plans for that convention are being perfected now.

CAMILLO ENGEL'S CONCERT.

THIS afternoon at Mendelssohn Hall there will be a recital of works from the pen of Camillo Engel. The few things that Mr. Engel has published are of unusual promise, and make his concert today an event of more than ordinary importance.

Jeannette Douglas.

THIS young singer has a beautiful voice, full of color and sympathy, and sang for a private audience Arditi's "Springtime" and Gourfod's "O, Divine Re-

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RECEIVED 27 Z BM V Baltimore, Md. Oct, 30th, 1902.,

17 London.

Wm. Knabe.,

Baltimore.

Hambourg immense success at Colonne concert Paris last Sunday and recital London yesterday

Liszt

205 Pm.,

memory in fluent fashion. Thorough musician, possessing pleasing personality, there is place for her in the larger life.

Cora M. Nafe, soprano, sang at the conference at the Ethical Culture School last week these songs: "Still wie die Nacht," Bohm, and "Mavournen," by Lang, showing that she has a pretty voice, true and sweet, and pleasing all who heard her.

Giuseppe Dinelli, composer, organist and teacher, seems a permanent fixture at his Orange (N. J.) church, where he has been some years. He also teaches harmony and piano, and is highly esteemed for his practical knowledge.

Emanuel Schmauk has issued "The Story of the Christ Child" for Christmas Sabbath school use. It has some singable melodies, and the booklet is skillfully constructed.

At the Wirtz Piano School, 120 West 124th street, November 21, will be given this musical hour for piano stu-

deemer." The former was most brilliant, the latter full of devotional effectiveness. Presson Miller, her teacher, should be able to accomplish much with such material.

David Baxter.

DAVID BAXTER, the eminent Scotch basso, who is making his first concert tour in America this year, under the direction of Loudon G. Charlton, gave his initial recital in Montreal last evening, assisted by Katherine Ruth Heyman, pianist. A Cleveland engagement on the evening of the 21st and other bookings in the Middle West will be filled by Mr. Baxter before he returns to New York to make several important private appearances.

Harrisburg Conservatory of Music.

THE Harrisburg Conservatory of Music, in Harrisburg, Pa., is under the direction of E. J. Decevee. Among the faculty is Julius von Bereghy, who some years ago was well known as a concert and operatic basso, having traveled extensively in this country. Mrs. Bereghy has charge of the violin department.

NEW PUBLICATIONS.

FIFTY MASTER SONGS.

By Oliver Ditson Company.

THE Oliver Ditson Company, of Boston and New York, has issued a volume of "Fifty Master Songs," by twenty composers, edited by Henry T. Finck. They are selected for high voice, and are part of the Musicians' Library. The Musicians' Library of the Oliver Ditson Company is an ideal series of independent volumes, each complete in itself, and each sold by itself or the collection in toto. It is for the people who are cultivating music of the best type. The volumes are all masterpieces themselves in appearance. This book of fifty masterpieces contains songs beginning with Mozart and passing through Beethoven, Schubert, Chopin, Schumann, down to Liszt, Wagner and Robert Franz; and then, of course, there are Brahms, Rubinstein, Tchaikowsky, Dvorák and Grieg and also MacDowell. The authors of the text are also indexed. There are beautiful half tones of the masters, as well as biographical and analytical notes of the same, making, altogether, a rich collection. Typographically, they are beautifully gotten up. They appeal to the eye through the freedom that is given to space and to the distinct effort of detail. The emphasis of the staccato is firm, the rests are large and definite, the dynamic marks are clear and forcible, and the phrasing is carefully introduced. Nothing more legible than the "Erl King," for instance, can be imagined.

The *Evening Post's* literary review says the following regarding the above work of Mr. Finck:

The print of both words and music is beautifully clear, and each piece has attached to it the names of poet, composer and (if need be) translator; their life's period, and the date of composition. The editor, an experienced bookmaker, also supplies author and composer indexes, repeating the above personal data, portraits of nine among the greatest of the twenty musicians represented, and some informing discourse concerning the collection, with special remarks on each piece and its author. Mozart is the only one whose life fell wholly in the eighteenth century; Beethoven and Schubert the only other two born in that century. From Chopin on, we keep nineteenth century company, down to Richard Strauss (born in 1864) and the American MacDowell, whose setting of Mr. Howells' "The Sea" dates from the present year and so is a twentieth century product. The distribution of nationalities is very catholic. Of the fifty "mastersongs," but twenty-nine are of German origin. Norway, Russia, Poland, Hungary, Bohemia, France and the United States divide the remainder. Significant is the quota (six) allotted to Grieg. Mr. Finck could find no Italian song worthy to stand in line with the others; and what a shock this would have given to the author of the "Dictionnaire de Musique" of 1765, who mentions never a song writer, except French, and refers solely to Italy and Scotland as other lands of song. (But he was later to be a partisan of Gluck.) Some now may wish that Mendelssohn might not have gone without a single witness in this collection, as being all "stale." Heine leads Goethe in it as the inspirer of musical song, with seven and six texts respectively. Bodenstedt and Tom Moore occupy the third place with two each. On the musical side Schubert figures most prominently, with Robert Franz and Grieg tying each other next after. We forbear to catalogue the songs of which the high order is indisputable; but we can testify to the validity of the publishers' claim regarding the renovated translations, that they are a great improvement on those heretofore in vogue.

In addition to this the same house has published forty piano compositions by Frederic Chopin, edited by James Huneker. This also belongs to the Musicians' Library.

Here, in this book, we find a beautifully selected and versatile aggregation of some of the best and most elaborate things Chopin has written. There is hardly any necessity to go into their keys or opus numbers, but we can say that there are five preludes, eight mazurkas, five etudes, six nocturnes, eight waltzes, two polonaises, and an impromptu, a fantasia impromptu, ballade, scherzo, berceuse, and the "Funeral March" from the op. 35, No. 2 Sonata. There is a fine etching of Chopin, and then a very carefully arranged biographical sketch by Mr. Huneker.

Most of the figurations of the Chopin compositions make it very necessary to have clear and deliberately engraved work. The fingering is also an exceedingly important feature, and, as to phrasing, why, of course, without it the student of Chopin would be at a loss. All these matters are done without consideration of expense, whatever, by the Ditson house. There is a splendid exhibition of it in the Mazurka in B flat minor, and,

furthermore, in the Black Key Study, in which space is not saved, there being four large pages devoted to it, the bars being widened for the purpose of giving full and deliberate opportunities. The Etude in A flat known as "The Aeolian Harp" is laid out on a broad scale also and must interest every student. There are so many editions of Chopin that are cramped and crowded, making it impossible for the figures to appear clearly and succinctly. All this is avoided in this edition of Ditson's, which is a delight to the eye of the pianist. For example, the Polonaise in C sharp minor stands out like a relief. We recommend this work to everyone who loves Chopin and the piano.

THE FORTUNES OF OLIVER HORN, by F. Hopkinson Smith (Charles Scribner's Sons), is one of the most fascinating books of the year, and is quite the best story Mr. Smith has written.

Its hero, Oliver Horn, is a young artist, who is rising in his profession through sheer determination and hard work. It is the portrayal of this young man's manliness and strength of character which lends especial charm to the book.

The description of his life and that of the artists who were the "Bohemians" of New York in the early sixties is realistic in the extreme.

The book is profusely illustrated by Walter Appleton Clark.

SIGNORA, by Gustav Kobbe (R. H. Russell, New York).—Gustav Kobbe is a well known writer on musical and other subjects in New York city. He has published a story of a young child, called "The Child of the Opera House." Madame Calvé is introduced, Plançon figures in it and so does Jean de Reszké. Illustrations abound, and the local interests in the book make it a good feature. In fact it is a means of introducing many of the hidden operations in the staging of scenery and methods of the Metropolitan Opera House. It is cleverly done, and is a great credit to Mr. Kobbe's imagination and literary skill.

SCHOOL OF ADVANCED PIANO PLAYING, by Rafael Joseffy (G. Schirmer, New York).—This work is in the form of exercises, and it is called "School of Advanced Piano Playing." Mr. Joseffy was in difficulties regarding the correct title. He has written a work here which will establish his fame as one of the most profound pedagogues in the history of piano playing, and he was determined to give it a definite character. In this book, which is the result of many years of intense application, the exercises begin with five finger exercises, followed by three finger exercises with supporting finger; then exercises for passing under and over, followed by scale exercises in all scales, with marginal notes, always supplying essential left hand and right hand changes. Then come a section of trills in the various tempi, succeeded by arpeggios, all of an original character and type, such as have never before been in print. And of course it is presupposed that the player or student is already versed in certain theoretical laws, so as to be able to transpose these exercises into the various keys. After this come exercises for the black keys only, then exercises in thirds for both hands and each hand alone in various tempi; then various exercises in sixths, followed by octave exercises. Also for wrist stroke and exercises in the broken octaves, &c. Chromatic exercises follow these. They have the change of fingers on a key, exercises of the deepest interest and some of the most involved wrist work, followed by exercises for developing the independence and strength of the fingers. Chord exercises—alternating and interlacing of hands, then various styles of touch, thumb exercises, sliding from the black keys to the white, then the glissando and embellishments. These are then succeeded by extended chords and finger stretches, exercises in dynamics, such as the difference between piano and pianissimo, and rhythmical studies down to the third basis of piano aesthetics. It is doubtful if a work of such profound intelligence and technical thoroughness has ever been produced before.

Mr. Joseffy is one of the authorities in the art of piano playing today. There is no man living on either side of the Atlantic at this moment who is the superior of Mr. Joseffy as an authority. He is a man equipped with every phase and feature of pianism, from the constructive and analytical, throughout all of its elements, to the highly

synthetic, Mr. Joseffy is a master regarding the piano. This "School of Advanced Piano Playing" will immortalize him, for it is the most exhaustive and profound technical work that has ever been written, its variations extending its features into every school of the piano, from the earliest Bach to the last Tausig and Joseffy.

Strictly adhered to, conscientiously studied, carefully analyzed and sincerely adapted to the life of the piano, this work, in itself, will make anyone who has talent in this direction a pianist of ability. It will do more. It will give him musical ideas and musical thoughts that will help to develop other features of the art through the piano. It comprises within its pages, numbering 128, every function of piano playing, as the above departments indicate, and it must necessarily become a textbook in all the musical conservatories and in all colleges and in all studios, and even the most advanced pianists will not be able to consider themselves au fait without this work. We must compliment Mr. Joseffy on such a production, because he was an enthusiast in going to work to create this thing, this compendium, and because of the modesty which he has manifested in remaining silent on this subject until he had completed it. It is a tribute to his genius, and it establishes him as a serious minded, earnest, artistic character, who in the silence of his summer home has for years past been at work on an immortal composition, such as few musicians have ever been able to give to the world.

"MUSICAL PASTELS," by George P. Upton (A. C. McClurg & Co., Chicago).—This book is devoted to the literature of music. It consists of a series of sketches which are written on the strength of a literary material that has been discovered by Mr. Upton in his own library, and gives us rare musical events and curious phases and studies that have come to the writer through having exhumed old musical books in fiction and literature. The story of Nero is beautifully told,—Nero the artist and musician. Beethoven as a man is analyzed, while the art story of Thomas Britton, of London, is very fascinating. "The Beggars' Opera," &c., is bespoken. There is a long and interesting story of William Billings, the first American composer. Mr. Upton has been doing a labor of love in getting at this work, which is published with great care and with rare liberality as to margin, paper and typography. It is a large octavo, has ten full page illustrations from rare wood engravings, and it should certainly be in every musical library because of its literary value alone. The summary on musical controversies is, in itself, worth the price of the book.

PARADISE LOST, by Theodore Dubois.—G. Schirmer, New York, has published Theodore Dubois' "Paradise Lost," a dramatic oratorio. The words are by Edouard Blau, and have been translated from the French by Dr. T. H. Baker. "Paradise Lost" consists of Part One, "The Revolt"; Part Second, "Hell"; Part Third, "Paradise and Temptation"; Part Fourth, "The Judgment." Dubois is the director of the Paris Conservatory of Music. He is a learned musician and stands at the head of the pedagogues in Paris, but is at the same time a man of liberal views and by no means a musical martinet. He has written an excellent work in this "Paradise Lost." As an organist of distinction Mr. Dubois has always understood how to handle voices. He has had great experiences in oratorio, conducting for many years past in the operas, and has made a very close study of the old masters. He is a great disciple of Bach and has the versatility of being a Frenchman who is an admirer of the German school.

NEW BOOKS OF THE WEEK.

CAPTAIN MACKLIN. By Richard Harding Davis. Illustrated by Walter Appleton Clark. New York: Charles Scribner's Sons. \$1.50.

THE LITTLE WHITE BIRD; OR, ADVENTURES IN KENSINGTON GARDENS. By J. M. Barrie. A tender, poetic story—one of Mr. Barrie's best. New York: Charles Scribner's Sons. \$1.50.

THE SHADOW OF THE ROPE. By E. W. Hornung. A book of unusual interest. New York: Charles Scribner's Sons. \$1.50.

A SHORT HISTORY OF MUSIC. By Alfredo Untersteiner. New York: Dodd, Mead & Co.

ROTE SONG BOOK. By F. H. Ripley and Thomas Tapper. New York: American Book Company.

THE JOY OF LIVING. A Play in Five Acts. By Herman Sudermann. Translated from the German by Edith Wharton. New York: Charles Scribner's Sons. \$1.25 net.

JOHN JAMES AUDUBON. By John Burroughs. Boston: Small, Maynard & Co.

MAXIMILIAN. A Play in Five Acts. By Edgar Lee Masters. Boston: Richard D. Badger.

HOW TO SING. By Lilli Lehmann. Translated from the German by Richard Aldrich. New York: The Macmillan Company.

THE BLUE FLOWER. By Henry van Dyke. Illustrated. \$1.50. New York: Charles Scribner's Sons.

LONDON (as seen and described by famous writers). By Eather Singleton. New York: Dodd, Mead & Co.

BERTHA FORCE

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European Notes.

THE new "Paolo e Francesca" of Mancinelli is very far from being finished. The musical portion is written only as far as half of the first act. It is said by an Italian critic who has heard it that it is marvellously beautiful, rich in color, clearly written, without excessive harmonic complications. The scene between Guido and Paolo, which opens the opera, and that between Paolo and Francesca, are pages of remarkable dramatic power. The author of the libretto, Arturo Colautti, gives his readers notice that in composing this lyric drama he followed the indications of Dante's poem without any scruples as to historical exactness, reserving to the two leading characters their ideal purification through all ages to come, as prefigured by Dante.

Bruneau is said to be writing the music for a libretto left by Zola, entitled "Enfant roi."

Carl Weis, the author of the "Polish Jew," has completed a new opera, "The Twins," the libretto being based on Shakespeare's "As You Like It."

Mendelssohn's services to art in reviving a true appreciation of Bach are generally appreciated by all lovers of music. The difficulties to be surmounted seventy years ago can be divined from a document in Mendelssohn's handwriting in the archives of the Friends of Music in Vienna.

It reads: "List of subscribers. The undersigned intends to give an organ concert Friday, August 6, at the Church of St. Thomas. In the concert he will play many of the most important works of Bach. Price of tickets 8 groschen (25 cents), and the receipts will be devoted to the erection of a monument to commemorate Johann Sebastian Bach, in the neighborhood of his old dwelling, the St. Thomas school."

"At present no external sign perpetuates the memory of the greatest artist that Leipsic has ever produced. To one of his successors there has been already granted the honor of a monument near to St. Thomas school, an honor due to Bach before all other artists. As his spirit and his works are at present rising with new force, and as interest in him will never be extinguished in the hearts of all true lovers of music, it may be hoped that the enterprise will find sympathy and aid among the inhabitants of Leipsic."

"FELIX MENDELSSOHN BARTHOLODY."

LEIPSIC, July 29, 1840.

The concert took place, but the result was so insignificant that the little monument was not inaugurated till April 23, 1843. Among the subscribers was Robert Schumann; he contributed 11 thalers (\$9).

M. Saint-Saëns is not only a musician, but a dramatic author and poet. At a late Saturday lecture at the Odéon, of Paris, several of his poems were recited, and some of his verses set to music and sung by Mlle. Hallay, with the accompaniment of Mlle. Korsoff. This evening was concluded by a performance of his farce, name "Botriocéphale," amid general applause.

In the Asylum of Aged Musicians, founded by Verdi at Milan, there will soon be opened a Verdi museum. In its cases, his decorations, diplomas and other marks of distinction bestowed upon him will be displayed. The hall is adorned with a magnificent portrait in oil, a bronze bust,

a picture of his birthplace at Roncola, and copies of the death mask taken by the sculptor Secchi. There is also a portrait of his early protector, Denetrio Bareggi, the father of his first wife, and among other curiosities the spinet on which he began to play in 1821, the piano on which he studied from 1833 to 1836 at Milan, under Professor Seletti, whose son presented it to the institution, and the Erard piano on which he composed "Othello."

A concert for the benefit of Frau Materna was announced to take place at Vienna on November 15. Siegfried Wagner, we are happy to see, will contribute to this work of charity his services as conductor of the orchestra.

It has at last been decided to inaugurate the monument to Ambroise Thomas at the same time as the monument to Charles Gounod is inaugurated.

MISS COTTLOW'S NEW HAVEN RECITALS.

MISS AUGUSTA COTTLOW, the young pianist, made her first public appearance in New Haven November 7, and drew the largest recital audience gathered there in many a day. Miss Cottlow since her return from Europe has played in New Haven at many social functions with such success that the announcement of a public recital was sufficient to attract many music lovers to hear her. She is engaged for a recital in Springfield, Mass., November 24. Some press notices follow:

The concert given by Miss Augusta Cottlow at Calvary Baptist Church last evening more than equaled the anticipation of the audience, and netted a goodly sum for the Ladies' Benevolent Society of the church, under whose auspices the concert was given. Miss Cottlow's playing was a surprise, even to those who knew of her years of study abroad and in this country, and her undoubted musical talent. She proved herself an artist of the first rank, and gave sympathetic and faithful interpretations of the selections on her varied program. Many of her audience came to criticize; after her first selection they remained to enjoy. The audience was a representative one, and showed warm appreciation of Miss Cottlow's work.—Saturday Chronicle, New Haven, November 8, 1902.

A most delightful evening of music was enjoyed at the recital given by Miss Augusta Cottlow last night at Calvary Baptist Church. Miss Cottlow has been heard here before in private musicales, but last night made her public debut. Her program was a well chosen one, well calculated to show her ability as a concert artist. She has magnificent technique, combined with authority and a sound sense of rhythm. Her tone is always ample and brilliant. Miss Cottlow is an artist of the first rank, and has accomplished a great deal. She has a splendid future before her. She kindly responded to hearty encores, which were keenly appreciated by the audience. The ladies of the church were to be congratulated for arranging such a rare musical treat, and we hope to hear this charming young artist again in New Haven.—Journal-Courier, New Haven, November 8, 1902.

MRS. BOICE'S PUPILS.

MRS. HENRY SMOCK BOICE, the vocal teacher, has taken new and attractive studios at No. 28 East Twenty-third street. While at the studios the other day the writer had the pleasure of hearing one of Mrs. Boice's pupils, Fred P. Boynton, a tenor, sing. Mr. Boynton has an unusually fine tenor voice, remarkable both for its range and its quality of tone. He sings the upper C and C sharp with perfect clarity of tone. He is the solo tenor at the Second Presbyterian Church, of Rahway, N. J., and is rapidly coming to the front as a concert singer.

Miss Caroline C. At Lee, another of Mrs. Boice's pupils, has just been engaged as solo soprano of the Hanson Place Baptist Church, Brooklyn. This church has been without a quartet for twelve years. The new quartet will begin to sing the first Sunday in December. Miss Bessie Cheney, also a Boice pupil, is now the soprano soloist of the Throop Avenue Presbyterian Church, Brooklyn.

On Wednesday last Miss Ray H. Stillman sang Veil's "Spring Song" and MacDowell's "Thy Beaming Eyes" at St. Anne's Protestant Episcopal Church and scored a success.

Miss Susan S. Boice, Mrs. Boice's daughter, recently filled engagements at Richmond Hill, and Rutherford, N. J., and will sing in several important concerts during this month.

ARTHUR HOCHMAN.

LAST Thursday evening the Junger Maennerchor, of Philadelphia, gave a concert at the Academy of Music in that city. The new conductor, Louis Koemmenich, formerly of Brooklyn, directed, and the soloists were Miss Louise Voigt, soprano, and Arthur Hochman, the young pianist, who returned from Europe last Tuesday.

Appended are extracts of the Philadelphia criticisms on Hochman's playing:

Mr. Hochman just arrived in New York from Europe yesterday, and having failed to receive his orchestration of the piano solo announced, Scharwenka's Piano Concerto No. 3, he played instead three selections without orchestra, "Arabesque," by Schumann; Theme and Variations by Scharwenka and Liszt's "Rhapsodie Hongroise," No. 6. In point of applause Hochman's reception was most flattering, and his admirable playing well deserved it.—Philadelphia Press, November 14, 1902.

Arthur Hochman, the young Russian pianist, was to have played a concerto by Scharwenka, but, owing to the non-arrival of the orchestra parts, substituted three solo numbers: Schumann's "Arabesque," a Theme and Variations by Tchaikowsky and the "Sixth Rhapsody" by Liszt. He proved to be a very welcome addition to the many piano virtuosi who have appeared here. His performances created a veritable sensation, and in response to numerous recalls he played as an encore a very dainty melody by Brahms.—Philadelphia Record.

The other soloist was Arthur Hochman, the pianist, who had arrived in the country only a day or two before. He was to have played a new concerto by Scharwenka, but the orchestral parts had gone astray and he was obliged to substitute unaccompanied solos, Schumann's "Arabesque," a wonderful set of variations by Tchaikowsky, and the "Sixth Rhapsody" of Liszt. These displayed him in a wider range than the concerto would have done, and showed him a pianist of very remarkable technical achievement, with an emotional range not less remarkable. He is quite young and entirely simple and modest in his manner; but he has temperament, sensibility and taste; clean, clear, his execution is of glittering delicacy, yet capable of tremendous power. His success was unmistakable, and there will be a general desire to hear him again.—Philadelphia Ledger.

MISS MARY MUNCHHOFF.

HERE are some press notices of Miss Mary Münchhoff's first appearance at Pittsburg:

The soloist was Mary Münchhoff, a soprano, who had never before appeared with the orchestra. Her first number was the aria from David's "The Pearl of Brazil." She proved to have a voice that showed the pinnacle of culture, and which was instrumentlike in its tone. Her runs and trills were absolutely faultless and clear. They were birdlike, and so the audience gave her three or four recalls, and she sang again. In the second part she had a group of three songs, one by Grieg, another, "The Angelus," and "The Nightingale," in which the trills were so perfect that the people listening could scarcely tell when the voice finished and the instrumentation began.—Pittsburg Times.

The soloist, Mary Münchhoff, received a most enthusiastic reception. Her singing differs much from that of most sopranos—clear and sweet. She can do anything with it in the way of singing difficult passages with apparent ease. In her first number, David's "Pearl of Brazil" Bird Song she ran a nightingale's race with a flute, and the instrument was not more true and certain and flexible than her voice. "Solveig's Song" and "The Nightingale" as well as her encore numbers were also such selections as exhibited her powers to the best advantage; and there is no question that she filled well the soloist's place on the program.—Pittsburg Leader.

In addition to the splendid work of the orchestra and its leader last evening, there was a singer present of such delightful voice and of so charming personality and method that her first appearance in Pittsburg will not soon be forgotten. Miss Mary Münchhoff is a young American soprano who is destined to take a foremost place among the concert singers of this country. In the aria from David's "The Pearl of Brazil" in the first part of the program the singer won a most hearty encore. It was the three songs in the second part, however, that gave Miss Münchhoff her real opportunity. At the conclusion of the third in the group, a delicious folksong by Alabié, called "The Nightingale," the audience burst forth in rapturous applause and would not be satisfied until the singer responded with an encore.

In some respects Miss Münchhoff has a voice of remarkable character. At least its like has not been heard here in a long while. It is of a beautiful, velvety texture, rather light in the upper register, but the apotheosis of truth in every note. Whether long sustained or in a trilled scale each and every note is clearly defined and as certain as if run on a flute. That Miss Münchhoff was given a reception by both audience and musicians present was a mark of favor that did not surpass the deserts of the singer.—Pittsburg Dispatch.



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FOREIGN MUSICAL NOTES.

Ecuador.

GUAYAQUIL.—Tobacco or music? Which will win in the end? This is the emotional question now worrying the dilettanti and the theatre-going people in the republic of Ecuador. A law voted November 5, 1900, had imposed upon tobacco manufactured in the province of Guayas a tax whose receipts were destined to build a municipal theatre. But, last October, the National Congress voted the abrogation of the tobacco tax. The President of the republic, General Leonidas Plaza, who is evidently more of a musician than the Ecuadorian legislators, has vetoed the bill, stating that the tax upon injurious articles like alcohol and tobacco must be maintained, especially in order to "build a theatre worthy of the culture of the people of Guayaquil." Spanish zarzuelas, operettes and concerts are the principal performances given in those municipal theatres of Latin America, and the Ecuadorians of the great seaport will be deprived of those musical enjoyments if the rural Congress of Quito, the political capital of the republic, throws aside the enlightened recommendation of the music loving President Plaza.

Belgium.

BRUSSELS.—The success which accompanied the first representation at the Théâtre de la Monnaie of "Le Légataire Universel" shows once more that the public likes best the opera comic which can be easily called an opéra bouffe, the one giving precedence to laughter and light music. This has been understood by M. Georges Pfeiffer, who has written such a lively partition for that "Légataire," which is a classical, a standard play of the French theatre of the eighteenth century. He was well supported by his interpreters, Mlle. Maubourg in the part of Lisette, Mlle. Eyreans, Messrs. Boyer, Caisso, Forgeur, &c.

At the same theatre of La Monnaie Mme. Litvinne was making ready to go to Germany. It was announced that she would sing four times "Tristan et Isolde," four times the "Walkyrie" and four times the "Crépuscule des Dieux."

"Le Minotaure," a new opera bouffe, composed by M. Paul Marcelles, was to be given at the theatre of the Galeries-Saint-Hubert.

GHENT.—A Massenet festival is organized for next December by M. Paul Boedri, director of the Grand Théâtre. The celebrated French maestro will come to Ghent about December 15, and will attend to one or two representations of his works. The festival will comprise "Le Cid," "Manon," "Werther" and "Grisélidis." He will receive a medal commemorative of his visit. Some well known artists will lend their concours to the representations organized by M. Boedri, and the municipal authorities will give their patronage to the festival.

Russia.

WARSAW.—At the Grand Theatre "Rigoletto" has been sung with great success by two artists appearing for the first time in Russian Poland, Signori Magini-Coletti and Anselmi. Later on they sang in "Aïda" and "Faust," and Signor Didur, who was an excellent Mefistofeles, had his good share in the applause which greeted the artists. In "Manon," of Massenet, Mlle. Kruszelnicka acted and sung with a dramatic force which excited much enthusiasm. The orchestra was under the remarkable leadership of Maestro Podesti.

The winter season was inaugurated at the Musical So-

ciety with a fine concert, directed by M. Alexander Michalowski, professor of piano at the conservatory. He was especially applauded, among the many pieces played, in his execution of several compositions of Chopin.

Cuba.

HAVANA.—The musicians are intending to form a union, in order to better support their professional interests, and they have sent to Mexico for a copy of the regulations governing there the Musicians' Union.

The opera troupe of Sieni has begun the series of its representations with "La Ebreja," of Halévy.

At the Theatre Allisu was given the first performance of "El Tio Juan," so famous in Latin America, with libretto by Fernández Shaw, and music by Chapi and Morera.

Germany.

BERLIN.—A Berlin musical maestro has made a discovery which may be very useful to young men anxious to take a wife unto themselves. He has made curious observations about the feminine preferences to play on the piano pieces from this or that composer. The musician psychologist says that the young lady who prefers Strauss with his brilliant waltzes has a frivolous and unstable character. The one who adores Beethoven possesses the artistic sentiment, but is not practical. If she loves Liszt, above all, she is dominated by ambition. Gounod is preferred by tender but too romantic souls; Gottschalk by the "superficial"; Wagner by the selfish; Saint-Saëns by clear and well pondered intellects, and Massenet by the timid.

According to the monthly reports published by Herr Friedrich Hofmeister, during the month of April of this year, there were published in Germany 492 musical compositions, 262 of instrumental music and 220 of vocal music.

FUERTH.—This small town, near Nürnberg, has inaugurated lately a new theatre having seats for 1,200 persons. The building cost \$280,000 and the representation for the inauguration was the opera of "Fidelio."

HAMBURG.—Carl Seitz, who died recently, has left by his will to Hamburg, his native place, more than one million marks, which must be devoted to the construction of a grand concert hall.

PUGNO IN MONTREAL.

(SPECIAL TELEGRAM.)

MONTREAL, NOVEMBER 17, 1902.

Musical Courier, New York:

RAOUL PUGNO made his appearance and scored a great success artistically and otherwise. He was called out ten times.

"Flora's Holiday" Under Huhn.

THIS cycle of old English melodies, for four voices, with piano accompaniment, by H. Lane Wilson, is to be given under the direction of Bruno Huhn, at Sherry's tomorrow, with the following singers: Mary Hissem de Moss, soprano; Isabelle Bouton, alto; John Young, tenor; Francis Rogers, bass; Hans Kronold, 'cellist, assisting.

Silence Dales Arrives.

THE young Nebraska violinist, who represented her State officially and played at the Pan-American Exposition, has arrived in New York, and has begun work with Hubert Arnold, who writes to THE MUSICAL COURIER that he "finds in Miss Dales a fine violin talent and hopes to do great things with her."

MRS. JACOBY'S SUCCESS.

WE append notices from Minneapolis papers on the singing of Mrs. Josephine Jacoby in that city. The concert was given by the Philharmonic Club of that city:

Madame Jacoby is a favorite Delilah. She has sung the work repeatedly, and each time with renewed honors. Her voice, a contralto in quality, with almost the range of a soprano, rises to the height of beauty in the ravishing music which is written for it. Almost might it have been written for her. Surely no more perfect woman could be found to sing the part. Beautiful, with a radiance of smile and a courtesy of manner which wins every listener, she captivated her audience at her first appearance. The applause which followed the song, "My Heart at Thy Dear Voice," was overwhelming. This was the only number repeated during the evening.—Minneapolis Evening Tribune, November 12, 1902.

Of the soloists Mme. Josephine Jacoby won perhaps the heartiest recognition. Possessed of a magnificent physique, and a dark, regal beauty, she seemed the incarnation of Delilah, and sang the role with an abandon and verve that was thrilling. Her duet with Samson was wonderfully fine and won the only encore given during the evening. She has a contralto voice of great compass and of a rich and sensuous quality. Its lower register is especially good. Madame Jacoby is instinctively and intensely dramatic, and music calling for dramatic expression receives a fine interpretation at her hands. Such was the climax in the second part, where, at the conclusion of the love song, Delilah, enraged at Samson's hesitation, mingles her hatred and disappointment in the word "coward" attacked in alt and slurred to the lower register in the second syllable. The effect, if not musical, was tragic in the extreme.—Minneapolis Journal, November 12, 1902.

Mme. Josephine Jacoby sang the role of Delilah with superb effect. She is a woman of fine presence, and her voice is rich and expressive, showing the sensuous beauty of color the music demands. She has dramatic power to a marked degree, and her interpretation of the wily Philistine was wonderfully expressive. She sang the beautiful love melodies exquisitely, and the duet with Mr. Hamlin had to be repeated to satisfy the audience's demands.—Minneapolis Daily Times, November 12, 1902.

BARITONE FRANK EATON.

THE young Canadian baritone, prominent in Morristown, N. J., has many successful appearances to his credit in New Jersey, New York, Canada and elsewhere. Mr. Eaton has worked with the best masters, and has grown rapidly in favor with the American public. For the past five years he has held the position of solo baritone in one of the large Presbyterian churches of Morristown, N. J., and has appeared in New York city as soloist for a number of large, well known musical organizations, such as the Apollo Club, Musical Salon, Rubinstein Club, Kaltenborn's Orchestra and others.

Mr. Eaton's repertory consists of all the standard oratorios and cantatas and songs in English, German, French, and Italian.

LAMOND'S SECOND RECITAL.

AT his second recital in Mendelssohn Hall, November 25, Frederic Lamond, the Scotch pianist, will play: Variations on a Theme of Paganini (two Parts, op. 35).....Brahms Sonata, op. 31, No. 3. E flat major.....Beethoven Erlkönig.....Schubert-Liszt Nocturne, C minor, op. 48.....Chopin Polonaise, A flat major, op. 53.....Chopin Fantaisie, C major, op. 17.....Schumann Soirée de Vienne.....Schubert-Liszt Barcarolle.....Rubinstein Don Juan Fantaisie.....Liszt

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VIRGINIA LISTEMANN NOTICES.

AS already announced last week in our regular Chicago column, the debut in that city of Miss Virginia Listemann, the soprano, was eminently successful. Appended are a few press notices from the leading newspapers of Chicago:

Miss Listemann, a young and pretty girl, was given such a reception as few débutants enjoy. She has a pleasing soprano voice of generous range and quality. With all the nervous brilliance that characterizes her celebrated father's violin playing, she is at her best in operatic music. The "Queen of Sheba" aria gave play for her dramatic intuition, which is unusually marked for one of her years; then again in Verdi's florid "A fors e lui" aria she was clever, and the two demonstrated her ability to handle both kinds of operatic music. The trills, roulades and high notes were all done with astonishing ease. It was, however, in four songs by Dvorák, Tchaikowsky, Bemberg and Chaminade that the debutante revealed her best emotional qualities. The songs were given with a degree of refinement which would have done credit to a much older singer. The musician inheritance which has come to Miss Listemann is evident in her voice and manner of singing. She understands music thoroughly, with an intuitive knowledge of which she is probably unconscious, but which comes just as easily to her aid.—Chronicle.

Something more than the perfunctory note ought to be made concerning Miss Listemann's debut in Music Hall Tuesday evening. She is a young woman with gifts quite unusual and a future rich in promise. The local musicians who were in attendance were unanimous in declaring that her course of study abroad had developed her voice remarkably. She has the poise that enables a concert singer to gain the liking of an audience; she demonstrated later that her voice is really a fine one, that it has been trained with rare skill. Her recital was successful in every respect. There were 500 persons in attendance.—Evening Post.

Miss Listemann displayed a well trained soprano voice of light quality, and she sang with the ease of manner of one long accustomed to the stage, although the occasion was her debut here. Her best work was exhibited in a group of short songs, "Die Alte Mutter" being particularly well delivered. A couple of operatic selections showed careful study and considerable technical facility.—Daily News.

The concert given by Miss Virginia Listemann at Music Hall was a thoroughly artistic affair. The young lady has a beautiful soprano voice that is under excellent cultivation.—Musical Times.

She displayed a mezzo voice of fine quality, musical intelligence and feeling and evidence of excellent training. She excelled especially in Dvorák's "Die Alte Mutter" and Chaminade's "L'Ete," both of which she sang exceedingly well. She won a warm recall for her singing of an aria from Gounod's "Queen of Sheba" and responded by singing very charmingly—the best work she did in the evening—Rogers' very pretty "At Parting."—Sunday Chronicle.

Miss Listemann proved herself a singer for whom nature has done much that was kindly. Her voice is one that has the natural aptitude for the doing of satisfactory work in music of a florid character. Her trill is unusually clear, exact and rapid, and her scale good beyond the average. She has temperament and a certain amount of musical and artistic instinct. These are valuable gifts. Her enunciation of the text is clear, especially in French and English. She interprets the simpler songs and the florid music of the Italian operas satisfactorily. Her line of work is clearly the light and brilliant.—Tribune.

Miss Virginia Listemann has a pleasing personality and a soprano voice of a sweet and sympathetic quality. She sang Dvorák's "Die Alte Mutter," Bemberg's "Chant Hindoo" and Tchaikowsky's "Warum?" with a sound appreciation of their poetic values. Miss Listemann was cordially received by a goodly audience of professional and personal admirers.—Record-Herald.

A charming personality at once predisposed the audience in the fair young soprano's favor, and she was repeatedly encored after singing selections that would try the mettle of any soloist.—Journal.

The winsome young soprano gave rather an exacting program, but Miss Listemann demonstrated the fact that she possesses a sweet

soprano voice, most agreeable in the lighter, more dainty selections. The young débutante's talent was best displayed in bright, brilliant work, her birdlike trills and even, delicate runs being of the really musical and artistic order.—Presto.

WHITING'S COMPOSITION RECITAL.

THE recital of Arthur Whiting's compositions at Mendelssohn Hall, Saturday afternoon, November 22, promises to be an event of the musical season. Settings by Mr. Whiting to poems by Peele, Swain, Spenser, Rossetti, Kipling, Bridges and Herford will be sung by Miss Marguerite Lemon, Miss Marguerite Hall, John Young and Francis Rogers. Mr. Whiting will assist the singers at the piano and will play his piano suite, "La Danseuse."

Here is the program:

Duet, contralto and baritone—
Fair and Fair.....George Peele
O, There's a Heart for Everyone.....Charles Swain
Love Is Life's End.....Spenser
Song, soprano—
When I Am Dead, My Dearest.....Christina Rossetti
The Sunrise Wakes the Lark.....Christina Rossetti
A Birthday.....Christina Rossetti
Barrack-Room Ballads, baritone—
Danny Deever.....Kipling
Soldier, Soldier.....Kipling
Fuzzy Wuzzy.....Kipling
Duet, soprano and tenor, My Delight and Thy Delight.....Bridges
Suite, piano, op. 20, La Danseuse.....Herford
Song Cycle, Floriana.....Oliver Herford

LEOPOLD GODOWSKY'S SUCCESS.

[CABLEGRAM.]

BERLIN, NOVEMBER 15, 1902.

Musical Courier, New York:

LEOPOLD GODOWSKY this evening renewed his sensational success achieved here in first appearance, the audience insisting upon two da capos and six encores.

O. F.

SUCCESS OF AN AMERICAN.

MME ANNA LANKOW has just received a cablegram from Basle, Switzerland, announcing the success of Miss Hoffacker as Elsa in "Lohengrin."

MARK HAMBOURG.

AMONG the important celebrities who reached this city last week was Mark Hambourg, the eminent pianist, who will begin his concert tour shortly.

Ruby Gerard Braun Recital.

THE young violinist gives a recital at the studio of Mrs. Stocker, No. 2 West 104th street, tonight, Wednesday, assisted by Mrs. Barton, soprano, playing compositions by Rubinstein, Wieniawski, Hauser, Ole Bull, Pierre, Max Braun, Musin and Mlynarski.

She played recently at a concert at Centenary M. E. Church, Newark, sharing the honors of the evening with Dr. Carl Dufft.

Cecilia Niles.

THE soprano is off on a concert trip with a well known organization; she will appear as soloist with the Apollo Club on December 16. A severe cold prevented her singing at the Duss Band concert in the Metropolitan Opera House a fortnight ago.

KAY CONCERT IN NEWARK.

NEWARK, November 17, 1902.

THE concert given on last Friday evening at Krueger Auditorium by Richard C. Kay, assisted by Miss Montefiore and Max Liebling, was a highly artistic success, and was attended by a select and numerous audience.

Richard C. Kay, although a mere boy, made an instantaneous success, because of the impression he conveyed that he knew what he was about when he had the violin in his hand. His numbers were a movement from the Twenty-second Concerto of Viotti, "The Devil's Trill" by Tartini, with a cadenza by Leonard, the Polonaise, op. 2, of Wieniawski, and finally the Concerto in F by Lalo. This is a program that certainly must convince any audience that the lad must have done a great deal of careful and conscientious study and hence deserves respect. Young Mr. Kay produces a beautiful quality of tone because of his scientifically correct bowing, which has a splendid legato and a perfect staccato. His arpeggio and spiccato are superbly developed, while his left hand nearly always plays in tune. This little American boy is sure to make a success. After he develops a little more warmth, which will come with the years, his career will be assured.

Miss Montefiore sang some English and German songs with absolute perfection of pitch, a refreshing quality, and sonority of tone. Her modest stage demeanor and earnestness of purpose won for her a truly deserved appreciation of a large audience. Her singing shows a complete mastery of vocal technic, and without seeking after effect, she completely attains it.

The accompaniments were delightfully played by the well known New York artist accompanist, Mr. Max Liebling.

VON KLENNER MUSICALE.

MME. EVANS VON KLENNER and her pupils gave the first musicale of the autumn last Saturday morning at the von Klenner School of Music, 230 West Fifty-second street. Songs by Richard Strauss, MacDowell, Bruckner, Max Stange, Cantor, Schubert, Homer Norris and Mrs. Beach were sung by the following named pupils: Miss Louise Siddall, Mrs. Anne Sprinkle, Miss Marie Griffen, Mrs. Pauli-Schroder, Miss Parraga, Miss Elizabeth Kefer, Miss Lillie Welker, Miss Wilder, Mrs. Sydney Rosenfeld and Miss Marie McConnell.

The von Klenner morning musicales are fashionable events. Besides a large class of professionals, many young women of society are studying with Mme. von Klenner this season, and a part of her admirable training consists of having all pupils take part at the school musicales. On November 29 Mme. von Klenner will present Miss Luella Fevrin, Miss Isabelle Woodruff, Miss Ada L. Lohman, Mrs. K. S. Bonn, Miss Marie O'Brien and Miss Janet Decker.

Sawyer "At Homes."

MRS. ANTONIA SAWYER receives the first and third Tuesday evenings at her apartment, 1690 Broadway. Good music and agreeable people are features of the Sawyer "at homes." In addition to her own professional engagements, Mrs. Sawyer has an interesting class of vocal pupils at the Gardner School on Fifth avenue, and a number of fine singers study privately with her.

LE GAULOIS, Paris,
June 7, 1902.

We have just been present at a *soirée* particularly artistic—the song recital given by Theodor Björkstén at the Salle Pleyel. With a full, beautifully ringing voice, and with a prodigious diversity of accents, the eminent Swedish tenor interpreted, one after another, German *lieder*, romantic pages of Garat, Méhul, Guéron, and melodies of Delibes, Widor, Bemberg and Gounod, as well as Swedish, French, and Italian folksongs. Here we have certainly a singer of very rare musical intelligence. After the concert Victor Maurel warmly complimented Mr. Björkstén, who during the entire concert was enthusiastically applauded.



"The Times," London, England:
"Kocian was required to play encores after his solos, and at the end a 'Padewski' demonstration took place, so that his appearance in London was an incontestable success."

KOCIAN

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Thursday, Nov. 20, Dayton, O., evening, Victoria Theatre.
Sunday, Nov. 20, New York, N. Y., evening, Herald Square Theatre.
Sunday, Dec. 14, New York, N. Y., evening, The Casino.
Saturday, Dec. 20, New York, N. Y., evening, 32d Regt. Armory.
Sunday, Dec. 21, New York, N. Y., evening, The Casino.



MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, November 16, 1902.

HERE is no adequate musical criticism in the daily newspapers of Chicago. To prove this, two printers set up six columns of brevier type in the *Tribune* and *Record-Herald* offices, and incidentally set down two critics as unimportant and hence superfluous personages.

These critics felt themselves stirred to lengthy explanations, because they had been accused of neglect of duty. Briefly, the exact circumstances were these: A certain Chicago singer, a girl, recently returned from a long course of study abroad. Anxious to begin her vocal career in her native city Miss X visited several managers and sang for them. She was told that before anything could be done for her a concert would have to be given, at which the Chicago newspaper critics could pass judgment on her ability.

Miss X's favorable notices from abroad were regarded with politeness, but they did not seem to carry conviction. And this can readily be appreciated. We set our own standards in America and form our own opinions. At great expense Miss X hired a fashionable hall (being assured by persons competent to know that the fastidious Chicago critics ignore concerts held in establishments not in vogue), put forth modest advertisements, simply stating that she intended to give a concert, sent programs and tickets to every daily newspaper in Chicago, and forthwith proceeded to work diligently at the finishing touches to the difficult numbers she had selected for performance. As an additional attraction there figured on the program a violinist of national reputation, who rarely plays in public, and who was to do on this evening a new concerto that had never before been played. The concert was given before an audience of about 500 people, and the singer met with a very friendly reception. Next morning not one daily newspaper printed one line of criticism about Miss X, and only one paper, the *Chronicle*, mentioned that a concert had

been given the evening before. Naturally enough, the singer, her friends, the 500 auditors, and the many musicians of Chicago, and the large public interested in musical matters, one and all jumped at the logical conclusion that the efforts of Miss X and of the violinist, with his brand new concerto, were not worthy of newspaper notice. Also, naturally enough, the singer and some of her friends, and some persons entirely disinterested, made reasonable objections to what they considered unfair treatment. Several letters were sent to the editors of the prominent dailies, calling attention to the omission and asking for some tardy recognition of Miss X's concert.

These letters so upset the two critics that promptly in the Sunday editions of their papers they published columns of spirited defense and protests more personal than polite. The music editor of the *Record-Herald* went so far as to publish a private letter sent him by Miss X, and the critic of the *Tribune* penned a slur against a musical paper with whose editor he not long ago negotiated for an appointment as "local correspondent" in Chicago.

Now, there seems to exist between these two gentlemen and their critics a difference of opinion as to what constitutes the duty of a writer who is appointed to present to a newspaper's readers a record and criticism of musical events.

The letters of protest called forth various interesting views. The editor of the *Tribune*, R. W. Patterson, wrote as follows: "We do not admit that our musical critic is under obligations to attend every concert that may be given in Chicago, or to express an opinion in regard to every performance that he does attend."

That puts the critic of the *Tribune* in a very peculiar light. What is he paid for? Does he attend concerts for his own education? Mr. Patterson is right, of course, from his own standpoint; but if he has a standpoint, so has every musical reader of the *Tribune*; so has every person who bought Mr. Patterson's paper on a certain morn-

ing, expecting to find therein an account of Miss X's concert.

Miss X herself had a standpoint, and her standpoint was that, after spending four years and much money abroad, her formal debut was ignored, and managers refused to engage her because she had no standing in her native city. In other words, because of Mr. Patterson's standpoint, or that of his critic, Miss X's career was to be snuffed out before it had even started.

What would Richard Mansfield say if his debut here as Brutus had been ignored in the press? Is the dramatic critic also "under no obligations to attend every theatrical performance that may be given in Chicago, or to express an opinion in regard to every performance that he does attend"? Of course, we all understand the limitations implied by the words "every performance." All the critics attended the first night of the "Wild Rose." All the critics found it "disgusting," "vulgar," "noisy" and "unfit for ladies," and all the critics said so, separately, in separate articles ranging in length from three-quarters of a column to one and a half.

What prompted these critics to write? Was it merely their own personal desire, was it a sense of duty toward the theatre going public or was it the compelling pressure of next week's undocked pay envelope?

The managing editors of the *Inter Ocean*, *Evening Post*, *Daily News*, *Journal*, *Record-Herald* and *Tribune* explained that the concert had taken place on the eve of a general election, and that the exigencies of space had prevented proper notice of Miss X's debut. That is another standpoint, and a sensible one, but it is difficult to understand why there was no room for two lines reading: "The concert given last evening by Miss X will be reviewed in tomorrow morning's edition," or something to that effect. Of course, the managing editor has his mind and his hands full on election night. We can picture him buried under a load of bulletins, telegrams, returns, local and national. But where is the critic at this moment? What has he to do with the election? Is he helping to count the votes or is he peremptorily forbidden the office on a night when the real men of the paper handle the stern business of our municipal affairs? We have met managing editors, and we know of the manner in which they hold musical critics. But this was in New York, and is not Chicago an art centre, the coming musical centre of the United States? Do not these same managing editors eagerly give prominent space to articles asserting such claims?

The fact remains, that two days elapsed before the letters of protest were sent by the singers and their friends, so even had the critics attended the concert and been refused space that night for their review, they might have saved it for next day. There is no doubt that had no complaint been made, the concert and the singer would both have been consigned to oblivion. And let it be stated here, that each and every newspaper of Chicago made the amende honorable to Miss X and later in the week framed extended references to the concert. This was chivalrous, but it does not change the fact that such notices came only after they had in a measure been begged.

The critic of the *Record-Herald* says his paper is not to

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be used for puffing and booming artists. Are not actors and actresses artists? Does he not boom and puff Marlowe, and Mansfield, and Goodwin, and Crane, and Willard, and Drew, and Maude Adams, and others too numerous to mention? Do these famous artists, about whom discussion means merely endless platitudinous repetition, need the booming and puffing more than the struggling local musicians? The public is more interested in the theatre than in music? True enough, but there is some interest in concerts, and this interest should be encouraged rather than neglected. The theatre runs itself, but for concerts converts are badly needed.

The *Tribune* man asserts that his paper is run for the "dissemination of news." Thanking him for this novel information, we ask with all due respect, is there not such a thing as musical news? We have heard of it, and we help to publish a weekly paper that prints forty-two pages of such news.

The *Tribune* and *Record-Herald* critics complain that their writings are often rejected by the managing editor, owing to lack of space. The spectacle is pitiable, of these two men, turned away at dead of night, tightly clutching little bunches of idle manuscript, and slinking sadly home through the shadows of Dearborn and Monroe streets.

Another critic explains: "Miss X's concert was a local affair." Certainly it was, and what is a local paper for but to give local news? Were not the elections local? In New York, on Election night, a "local" concert was given by Joseph Baernstein, and Sara Anderson. Next morning, in all the New York dailies, appeared not only full accounts of the elections, but also one-quarter and one-third column criticisms of the Baernstein-Anderson concert. Have the New York papers less "news" to "disseminate" than our papers here, and are "local" concerts there more important to New York people, than "local" Chicago concerts are to us?

Of course New York has passed the period when an editor can foist upon his readers a department called "Music and Drama," and call upon one and the same man to write a review of "The Wizard of Oz" and an analysis of Strauss' "Death and Apotheosis." A man who tries to be both musical and dramatic critic is neither.

If the "Music and Drama" column of our Chicago dailies is an effort at economy, it is economy misdirected; if it implies on the managing editor's part the assumption that music and drama are one and the same thing, and that one critic can do justice to both, then the managing editor is a yokel, and unfit to pass on questions other than those relating to prize fights, street rows, murders and robberies. This managing editor has discernment enough to appoint one man for his football department (or to engage a special critic of this art), and another for the baseball or horse racing review. Why does he not run a "Baseball and Football" column and a department of "Chess and Golf"? Are not those all games?

It is a strange fact that the music critic, as a rule, is more competent to write an intelligent and even learned review of a Shakespearean drama or a modern play by Sudermann, Hauptmann, Ibsen, Maeterlinck, Tolstoi, Bjornson or Halbe than is a dramatic reporter to write even a sensible criticism of a Beethoven symphony or of new works by Hausegger, Richard Strauss, Rimsky-Korsakoff, Elgar, Puccini or Giordano. Nowadays every minister can write you a brilliant dramatic criticism for a couple of seats in the parquet; but not for a box could he handle properly a performance of grand opera or a new concerto for violoncello. Talking or writing about music is like walking successfully on ice; one must be sure-footed. A little culture and some general education often suffice for sound knowledge of the drama; for even a passable knowledge of music special training and a certain degree of aptitude are imperative.

Under these circumstances why do our managing editors not reverse the process, and appoint music critics who can write on the drama?

Music critics are not a great expense to a paper. They are a drug on the market and can be had for from \$5 a week up to \$25. Most of the Chicago critics get about \$25, but it cannot truthfully be said that they are underpaid. Why not let these men write their dramatic articles and employ competent persons to handle the musical end? The results would certainly warrant the modest outlay.

In last week's *Tribune* an interesting article set forth and proved that this is the largest music teaching centre in the world, and that there are now in this city 25,000 persons actively engaged in teaching and studying music. Add to this number the thousands of concertgoers and persons interested in music and musicians, and you have a constituency numerous enough to receive consideration from any journal, no matter how large its circulation. Besides, there are millions of dollars invested here in musical schools, orchestras, buildings devoted to music, piano factories and warehouses, music stores, concert halls, musical societies and other similar enterprises. Another \$2,000,000 undertaking has just been announced, backed by the rich University of Chicago. The progress of music has been phenomenal, hampered as it was by inefficient representation in the daily press. It is easy to imagine what would be the results achieved were our newspapers properly to chronicle and encourage all the worthy musical endeavor of this city and of other cities, so that there might be a standard of comparison. Does the amount of money invested in music here and the growing importance of Chicago as an educational centre not justify a daily column of local, national and international musical news? The business managers should realize the value of such

a policy. It is only recently that Chicago schools and teachers have begun to advertise in the dailies. There is more business to be had, Mr. Editor, if you can interest your readers in the goods offered by musical advertisers. No paper can afford to overlook any kind of legitimate advertising. A glance through the list of local music critics reveals an interesting lot of persons. The man regarded here as being best posted is a curious fellow. The music critics call him a dramatic reviewer, and the dramatic reviewers call him a music critic. The pianists call him a singer and the singers call him a pianist. Lecturers call him a music teacher and music teachers call him a lecturer. No camp seems to want him. He is an outgrowth of the evil system in vogue here. His predecessors were men like Upton, Armstrong and Gleason. They were too good for the post.

The critic of another Chicago paper was at one time in his career a good war correspondent. Perhaps that is why he was recently selected as music critic. It is well known that when this gentleman received his latest appointment he frankly admitted that he knew nothing about music. At the recent Strauss recital given by George Hamlin the critic in question asked the singer's manager to write a notice of the concert. The former musical reviewer of the paper to which we refer was also a man who candidly admitted his ignorance on musical matters. Needless to state, we are not reproaching these two gentlemen for something which they cannot help.

A widely read evening paper employs a lady who can give most of her male colleagues points on musical taste. She is an organist and she has probably studied piano, too. However, she has not the knack of writing. Like the man at Weber & Fields', she is so full of words that she finds it impossible to spill one at a time. Thus many of her useful suggestions are buried under a mass of meaningless verbiage.

Another lady, also employed on an evening paper, cannot be taken seriously as a music critic. In fact, she is not even taken seriously as a dramatic critic, and as such she has achieved some "fame." Her readers form a curious class.

Another critic is his own employer; that is, he performs the duties of managing editor when he does not write up concerts which he hears by telephone. The oldest musical inhabitant has never seen him at a concert. This gentleman's reviews generally read as follows: "Mr. Soakem's piano recital was successful. He carried out correctly the intentions of the composer. His program contained the appended twenty-six numbers." Sometimes this criticism is varied by the use of the word "not." It all depends on the condition of the telephone.

A certain evening paper occasionally employs a musician of refinement and knowledge. His reviews are, all in all, the most satisfactory to be found here, for the gentleman actually attends the concert, is neither a spoiled singer nor an amateurish pianist, knows what he is writing about, and knows how to write it. The other chroniclers of music really do not count. They are of the tribe that write "he rendered vocal selections"; "his voice blending was superb" and "her hands seemed to bring out the deepest thoughts of the masters." These men are to be pitied rather than blamed.

In bringing this lengthy account to a close, we would have it understood that we are trying to expound a cause rather than a case. Little Miss X is a harmless creature

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enough, and deeply regrets that she for even one moment intruded on the privacy of the Chicago editorial and critical sanctums.

But to all right thinking musical people of Chicago, the occasion was welcome, inasmuch as it caused discussion on subjects that had too long been allowed to slumber. Unless we are vastly mistaken, even the "boys" themselves would be glad of a change that might mean for them less work, and of a kind that at least they thoroughly understand.

We know that this article will make for us many friends on the daily newspapers of Chicago, and we eagerly await these new additions to our calling list. There is nothing like being fraternal, and extending the ink begrimed hand of welcome to a fellow worker in the benighted field of Chicago journalism. We ourselves have felt the intensity of this welcome, and therefore we know how to appreciate it at its true worth.

Figures Talk.

As a proof of Chicago's growth in educational matters the census gives some interesting statistics. Of students more than twenty-one years of age there are in Chicago 3,926; in New York, 3,651; in Philadelphia, 2,553, and in Boston only 2,028. There are in Chicago 8,791 teachers and professors in colleges; in Boston, 2,985; in New York, 9,509, and in Philadelphia, 5,930.

Rare Modesty.

The Rev. Morgan Wood, of Cleveland, Ohio, said in a recent sermon: "In the matter of influence and usefulness we must put the press first, the stage second and the pulpit third."

A New Solution.

Adolph Weidig, the excellent harmony instructor at the American Conservatory, says if Richard Strauss and Haussegger go only a trifle farther in their orchestral daring it will be absolutely necessary for us to invent new stringed instruments. This sounds plausible when the fact is considered that in "Heldenleben" the second violins are compelled to tune down a half tone in order to play the low G flat. The French horn, too, has been placed in a new light by Strauss. He asks this difficult instrument to do many things that at first glance appear possible only on the violin. This is bad business. If Strauss keeps on the entire orchestra will eventually disappear.

No Secret.

A musical weekly says: "It may not be known that many of our modern song composers write their own texts." Often we have suspected as much without looking at the program.

Irreverence.

"It comes somewhat as a relief to a few English concertgoers to learn that Antoinette Sterling contemplates retiring."—Exchange.

This is the lady who was once reproved in no gentle terms by Hans Richter for singing out of tune and out of

time. "I sing as the Lord taught me," was her indignant reply. "Well, then, try Marchesi for a term," rejoined Richter.

Another School.

W. H. Tomlins, for five years director of the Apollo Club, is about to found a national music training school for teachers. The new institution will be opened here in January, with the co-operation of such men as A. C. Bartlett, James H. Eckels, Elbridge G. Keith, M. C. Armour, John R. Lindgren, Edward B. Butler and Clayton Mark.

How About Godowsky?

Mark Hambourg is being advertised as having "the most extensive repertory of any pianist that has visited America since von Bülow's day."

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In America George Hamlin originated the scheme of giving a song recital devoted exclusively to the compositions of Richard Strauss. In Europe no one has yet followed the example of our excellent and earnest tenor. On Sunday of last week, at the Grand Opera House, Hamlin presented his latest program of fourteen Strauss songs, eleven of which had not previously been sung in Chicago. The program follows:

- Op. 29—Schlagende Herzen.
Nachtgang.
- Op. 31—Blauer Sommer.
Wenn.
Weisser Jasmin.
- Op. 32—Ich trage meine Minne.
Schnuschi.
Liebeshymnus.
O süsser Mai.
- Op. 36—Das Rosenband.
Fuer fuenfzehn Pfennige.
- Op. 37—Meinem Kinde.
- Op. 48—Freundliche Vision.
Winterliebe.

A large audience listened to the most significant composer of our day, and thereby testified to the intelligence and progressiveness of local musical circles.

The Strauss vocal parts are inordinately difficult of execution. When making a song Strauss does not seek for the pretty phrase, nor is he very mindful of the exigencies of the voice. His invention is so fertile and his resource so skillful that he can fit accurately with appro-

priate music almost each word of his text. The average composer, after selecting a poem for musical treatment, hits upon a melody and a rhythm that suit the spirit and the metre of the lines. Then the harmonies are tinkered into shape, and finally the vocal part is brought within reasonable and singable compass. Not so with Strauss. He writes a song much as he would write an opera. Continuity of mood does not with him count as much as fidelity to the meaning. Every slight change in the thought is immediately indicated by a corresponding change in the music. The process is almost photographic in its exactness. There are snatches of melody, stretches of vague intervals, long episodes given over wholly to the piano and kaleidoscopic changes of key that are as unconventional as they are bewildering. In a few of his songs Strauss follows traditional lines, and these numbers were by no means the least interesting of the fourteen. This versatility proves the man's prodigious mastery.

The opening piece, "Beating Hearts," is a good example of Strauss' method as explained. The song has six verses, and yet there are no exact musical repetitions. The poem treats of a youth who "is tripping over meadows and fields to meet a fair maiden." His heart beats "kling, klang," first with joy, then with goodness, impatience and love. The maiden's heart beats with gentleness and longing. All these moods are depicted in the music, and the voice is taxed to its utmost to catch the changes of color, phrasing and delivery. With all its oddness, however, the song has in it the elements of general popularity.

"At Night" reflects strongly the spirit of the "Tristan" prelude. The suspensions were distinctly Wagnerian. "Summer" is a lyric of wonderful melodic and harmonic beauty. It is operatic in character, and supplied with a climax that delights the singer as much as it does his hearers. "White Jasmine" is a tender bit of writing, as soft and seductive as the gentle poem by Carl Busse. "If" is a marvelous song, gorgeously garbed in rare and rich harmonies, and palpitating with the unmistakable throb of spontaneity and inspiration. "Hymn of Love" and "A Rose Wreath" are studies in esoteric harmonies, impressive, but not altogether tangible at a first hearing. "Longing" and "May," the latter being an obligato to a beautiful piano solo, are again in Strauss' saner mood, and prove his superiority over other modern composers when he resorts to their forms.

"For Fifteen Pence" is a bit of ponderous German humor. The brightness of the text seems to call for more cheerful setting than Strauss gave it. His music is jerky

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and rambling, and makes the vocal part a recitative rather than a song. "To My Child" is a touching lullaby, one of the most beautiful ever written. "A Welcome Vision" seems mere musical groping for a mood that cannot be found on the piano. Strauss' disregard for continuity and relation of key is characteristic of the man. He thinks nothing of beginning a song in E flat, for instance, and after wandering through a dozen keys, ending in B major. "Winter Love" is a passionate ode, restless and surging, and ending with a sustained and rousing climax.

In spite of some small faults in his German pronunciation (notably with the letters "l" and "z"), Mr. Hamlin's singing of this exacting program was remarkable in the extreme. He revealed a wealth of dynamic and tonal equipment, a keen sense of dramatic values, a fine ear for tone colorings and intellectuality and musicianship far above the ordinary. The man who can sing a Strauss program as did Hamlin last week is unique among the singers of America.

Mr. de Maré played "a Nocturne," for French horn, by Franz Strauss, the father of Richard. This composition served chiefly to show how fortunate it is that every son does not take after his father. Philip Hale's program notes describe Richard Strauss as a man "small, slight, with a large, finely developed head, and long, spidery arms." No description was ever more inexact. The famous composer is tall, broad shouldered, and of generous weight, with a head and arms in average ratio to his other proportions. He is blonde and blue eyed, is sharp and decisive in his movements, and speaks with the peculiar, drawing accent of South Germans. As a leader he is more forceful than elegant, more earnest than poetical.

Lecture of a Critic.

Lectures are like various brands of champagne: some are sparkling, some are dry, some begin with a pop and end in fizzle, some give one a headache, and some make one tired.

We have here a gentleman who lectures not only in the musical columns of the *Tribune*, but also on the public platform. Last week, at Kimball Hall, he treated a score or so of wide eyed young pupils to a discourse, entitled: "Music Study in Europe." With pure and punctilious diction, worthy of a better cause, and with warmth and conviction, the speaker argued that one can learn nothing in Europe. Of course, the gentleman is right, for he spoke from personal experience. He might have added that the only persons who ever benefited from study abroad were those who knew something before they went there.

Then came some feeling passages about "stooidents" who go to Europe and there try to become "Jeen de Retzkees."

Every oratorical effort is supposed to have development and climax, although there have been many speeches, both indefinite and inane. The development was lacking in this particular lecture, but the climax came when our

speaker announced that "the mysterious thing called 'musical atmosphere' can be had right here in Chicago," and how, do you suppose? Why, "simply by clubbing together, eight or ten of you, and instead of buying \$1 seats at the Thomas concerts, patronizing the gallery, where seats cost only one silver quarter, or 25 cents." This not only gives us a clear definition of "musical atmosphere" but also proves that the definer is not an agent for the Thomas management.

However, the zeal of the lecturer will be understood when the information is added that he was being paid for his talk by the director of one of our prominent conservatories. Our local schools need the pupils, and our critic lecturers need the money.

Too Good to Be True.

The Indianapolis *Sentinel* prints an article headed: "Everyone will sing." That is certainly a pleasant prospect.

We Are Getting There.

From the *Tribune*:

"Steps toward the erection in Chicago of a national art museum to be devoted exclusively to American art in all its departments were taken yesterday by the Society of Associated Arts.

"The proposed home of the arts will cost \$1,000,000. In the museum will be housed a permanent exhibit of the skill of artists working not only in the fine arts but of those devoting their talents to the useful arts and crafts. It will be the only museum of its kind in the world. The liberality of the proposed museum typifies the purpose of the society, which was organized on a broader basis than any association of American artists heretofore formed."

Fifth Thomas Concert.

Suite, King Christian II (new).....Sibelius
Nocturne, Elégie et Musette. Sérénade. Ballade.
Variations Symphoniques (first time).....Boëllmann
Overture Fantaisie, Romeo and Juliet.....Tchaikowsky
Symphony No. 5, Lenore, E major, op. 177.....Raff

The novelties at the latest Thomas concert were the first two numbers on the program. Sibelius is conductor of the symphony orchestra at Helsingfors, Finland. He is one of a band of Finnish musicians that are trying to establish a national school of music.

The "King Christian" suite is a pretty composition, but it does not appear to be more Finlandish than it is German, or Austrian, or Dutch, or French. Sibelius studied in Berlin and Vienna, and there he learned how to write skillfully for orchestra. His themes are all filtered through his German training, and beyond being melodious and decidedly pleasing, they bear no characteristics that we have not heard before in music outside of Finland. Of the four movements, the "Musette" seemed to find most favor. As a piano duet the whole suite should quickly become popular.

Léon Boëllmann's Symphonic Variations for violin-cello and orchestra have been made comparatively familiar by Jean Gérardy, who used them with piano accompaniment. The orchestral version is interesting in the extreme. Boëllmann lays stress on rhythmic variety, and he accomplishes his changes by many clever tricks of counterpoint. So characteristic and involved is the accompaniment that one frequently loses sight of the solo voice. The passages for 'cello become involved in the music of the orchestra, and their individuality is quite obliterated. Melodious as are a few episodes, the piece is not well adapted for solo performance.

Bruno Steindel is an accomplished 'cellist and an excellent musician. He seized on what few chances were given him to display a high degree of technical finish, a full, rich tone, masterful bowing and exactness and taste in phrasing. Steindel is a sane virtuoso and a legitimate one. He neither "slides" nor slurs, and yet he plays with charm and sentiment.

The "Lenore" Symphony was given a spirited reading. Thomas outdid himself in the poetical Part I, and carried away his audience with the rush and surge of the ballade. Applause was not wanting for the veteran conductor, nor for Steindel, who responded gratefully by playing Bruch's "Kol Nidrei."

Worth a Trial.

A Western paper advertises the "Gunning System of Piano Teaching." Eastern musicians have found it difficult at times to obtain pupils, but it is a matter of some doubt whether they ever resorted to the violent measure recommended above.

Heroes and Critics.

What a dragging in the dust is there in New York this season of hapless artists by the ferocious metropolitan critics. Mascagni, Helen Henschel, Mary Münchhoff, Alma Webster Powell and Richard Kay are the victims thus early in the musical year. The notices of Mrs. Powell have just reached here, and they are regarded with some degree of awe. "A voice full of holes"; "like Joseph's coat, of all colors"; "she showed such reverence for the pitch that she kept constantly at a respectful distance from it." Those are a few samples of how gently the polished New York critics treat a talented singer. Not one of them found any trace of that wonderful fourth register with which Mrs. Powell's teacher has provided her pupil's voice. The gifted artist evidently agitated the New York musical chroniclers as strongly as she agitated the transatlantic cables, before she came to this country from her triumphal tour abroad.

Apollo Club Concert.

At the Auditorium, under Harrison M. Wild's direction, the Apollo Musical Club sang Dvorák's "Spectre's Bride" and Parker's "Hora Novissima." The soloists were Mrs. Jessica de Wolf, soprano; Mrs. Willard S. Bracken, con-

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tralto; Edward C. Towne, tenor, and George Crampton, baritone.

The Dvorák work, in its present English version, should not be publicly performed. Doubtless the original poem, based on an old saga, has in it much of merit and perhaps of beauty, but in its English form the story is badly told and the versification is hardly less than grotesque. The lovers sing a series of duets, and a mysterious third person (the baritone) tells of their adventures. In itself the music seems interesting enough, but it cannot be judged fairly, because it bears absolutely no relation to most of the text. The singers have impossible consonants, on impossible beats, and set to impossible rhythms and tones. The chorus seemed to feel this incongruity, and sang with noticeable constraint. Mr. Wild doubtless appreciated the kernel of real poetry in the ballade, but he was badly handicapped by the bungling translation. Parker's work showed the club in different form. The operatic climaxes were taken with breadth and confidence, and beautiful dynamic effects proved the virtuosity of the conductor and of his singers. The voices have been well selected, and the four divisions of the chorus are balanced with rare judgment. A slight mishap in the "Pars mea" fugue did not at all detract from the dignity and finish of the performance as a whole. It was choral work of the best kind.

Mrs. de Wolf has a light soprano voice of good carrying quality. She is conscientious and musical. Mrs. Bracken was given little work, but she acquitted herself satisfactorily. Mr. Towne has a robust tenor voice and he knows how to use it to good advantage. His high tones were voluminous and yet lyrical in quality. His song is controlled by musical intelligence and flavored with temperament. Mr. Crampton, the baritone, made a more than creditable showing. His voice is agreeable in quality, and yet forceful enough to hold its own in Parker's resounding climaxes. William Middelschulte did some expert work at the organ.

Musin Coming.

Ovide Musin, the renowned violinist, will arrive in Chicago on December 1, to become head of the violin department of the Bush Temple Conservatory. This will be a significant addition to the teaching fraternity of Chicago. Musin should attract many pupils to the Bush Temple school, and achieve notable and lasting results.

Spiering Quartet Concert.

Under the auspices of the Chicago Musical College the Spiering Quartet played to a large audience at Music Hall. Franck's quartet and Mozart's in B flat constituted a program which gave Mr. Spiering and his associates a good chance to display their versatility. They played with precision, understanding and sentiment. Mr. Spiering is exactness itself in phrasing, accentuation and tonal gradations, and the quartet had worked out with commendable niceness every trifling detail of his interpretation. A little more freedom in the romantic Franck number would hardly have marred the finish of the playing and might have added a little more poetry.

The Franck quartet is the French master's only work in this form. The best German traditions are here com-

bined with true Gallic esprit. Lovely themes seem to come easily to Franck, and in his treatment of them he never waxes tiresome nor commonplace. He is a marvel at counterpoint, and contrives so many clever combinations that he hardly ever uses a device more than once in a movement. The descriptive analysis of Franck and his work, printed in the program book, deserves special commendation. It was written by Felix Borowski.

Herman Devries sang a number of songs with unusual artistic discretion, but with an inadequate pronunciation of English and German. Rudolf Ganz accompanied admirably.

LEONARD LIEBLING.

GREGORY HAST IN GREAT BRITAIN.

HERE are some foreign press opinions of Gregory Hast on tour with Mme. Adelina Patti October, 1902:

Birmingham.—He gave an artistic rendering of "Un aura amorosa" and later sang very charmingly "Take a Pair of Sparking Eyes." He had to sing another song.—Birmingham Daily Post, October 7.

His conception and expression were admirable.—Birmingham Gazette, October 7.

A purely lyrical tenor, who uses his voice to the best advantage, producing a delightful gradation of tone.—Wolverhampton Chronicle, October 8.

Sang in a charming manner.—Musical News, October 11.

Sheffield.—Won genuine applause by his expressive singing of Mozart's aria.—Sheffield Telegraph, October 9.

Gregory Hast rarely sings without demonstrating how deeply he studies his songs. He is endowed with that rare instinct which makes the ever welcome interpreter of the text and its musical setting.—Sheffield Independent, October 9.

Newcastle.—Splendid tenor voice. He sang with delightful effect.—Chronicle, October 11.

Aberdeen.—Mr. Hast has steadily grown in favor since he first appeared, and he now occupies a high position as a concert singer. His voice is of beautiful quality and he manages it with consummate skill and taste. In both his numbers, similar in sentiment, but widely different in treatment, Mr. Hast was equally admirable, voicing the delicate Mozartian phrases with exquisite grace and tenderness and obtaining a wonderful sweetness and carrying power in the more robust melody of Sullivan.—Aberdeen Free Press, October 15.

Glasgow.—One of our most accomplished tenors.—October 17. Sang charmingly, gaining an encore for each song.—Musical News, October 25.

Edinburgh.—Sings with obvious feeling and was compelled by the applause of the audience to sing again.—Scotsman, October 20. Whose tenor songs were delivered in his usual cultured and thoughtful manner.—Edinburgh Evening News, October 20.

Bradford.—Mr. Hast seems to gain charm of voice and refinement at each succeeding visit.—Bradford Observer, October 22. His refined vocalism it is always pleasant to listen to.—October 22.

Manchester.—Gregory Hast sang airs by Mozart and Sullivan with admirable diction, both in Italian and English, and with the style of a thorough artist.—Manchester Guardian, October 23.

HORACE SET TO MUSIC.

A PUPIL of the Roman Academy of St. Cecilia, Giulio Siloa, has set to music in the form of a cantata for soli, chorus and orchestra Horace's immortal "Carmen Seculare," and it will be given in that institution on the festival of St. Cecilia. The ode was set to music long ago by that unjustly forgotten musician Philidor, who became famous as the greatest of chess players. It was at a meeting of the London Chess Club in 1779 that the suggestion was made to him to write music for the ode. When the work was complete a subscription to produce it was organized. Among the subscribers were the King's brothers, the Dukes of Cumberland and Gloucester, and all the leaders of society, politics, art and letters. The orchestra was conducted by Cramer, and among the artists who assisted were Manzuoletti, Micheli, Reynold and Madame Georgi. The success of the first performance on February 26 was so great that it was repeated on the 5th and 13th of March. It soon went to Paris, where it was performed in the Hall of the Tuileries, January 19, 1780, and had a welcome similar to that experienced in London. A number of the still flourishing *Mercure* published on August 26, a letter to Philidor, from that famous gossip and man of the world Grimm, to the following effect: "The success that the 'Polymetrum Saturnium' has had in Paris and London has made the Empress of Russia desire to hear a composition in which the difficulty overcome is the least merit, although the project seemed to present unsurmountable obstacles.

"This great Princess, on whom all distinguished talent and every work of genius to whatever class they belong have immediate claims, does not confine herself to wishing to hear your work in concert; she has written to one of the most celebrated scholars of Italy to ask for a program, in order to bring out the charm of your music by spectacular pomp and the exact reproduction of the religious ceremonies that inspired you.

"Her Imperial Majesty grants me a touching favor in honoring me with her orders on this occasion, and charging me to send you a token of her good will. You know how much at all times I appreciate your rare talents and beg you to believe that my satisfaction at seeing them encouraged by a sovereign whose kindness equals her glory, is as sincere as the inviolable attachment with which I have the honor to be your very humble and very obedient servant,

"PARIS, July 13, 1780."

Philidor to show his gratitude dedicated to the Czarina the score of the "Carmen Seculare," which was engraved in Paris with a handsome title page embellished with the portrait of the Empress. It was performed in Russia with all the pomp, éclat and luxury befitting it.

Miss Glover's Musicales.

MISS FLORENCE ETTA GLOVER, contralto, from Boston, will give a musicale at the Art Rooms, 154 Madison avenue, on Tuesday evening, November 25. Miss Glover will be assisted by Hans Kronold, 'cellist. Bruno Huhn will be at the piano.

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WAGNER IN PARIS, 1849.

By Adolph Julien.

(SECOND PAPER.)

CHUS in Paris in the year 1849—without speaking of purely material questions—everything contributed to dissipate the dreams that Wagner cherished on the subject of his "Rienzi," and a new work to be composed expressly for France. On his arrival at the capital he found all the musical world in uproar in consequence of the recent performance of "Le Prophète." The journals were full of eulogies, more or less spontaneous, of Meyerbeer, and the increasing success of that music, which was as repugnant to Wagner as it was to Schumann, must have proved to him that the propitious hour was not yet ready to strike for him in the theatres of Paris. If he turned to the other side, the Opéra Comique, where he might have been able to think of having his "Flying Dutchman" played, there too he met a Jew who barred his passage. Halevy with his "Val d'Andorre," a purely conventional melodramatic piece, in which were reflected the tastes of the public for tearful romances and military refrains, and the recent success of "Le Caid" and "The Toreador" showed him that the pasticcio of the Italian opera bouffe alone could find favor with the habitués of that theatre by the side of sombre musical histories like the "Val d'Andorre" and "Le Monténégrin." What could he do in face of Meyerbeer and Halevy, of Adam, Thomas and Limnander?

Liszt, who knew well the ground on which his friend spoke of trying his fortune, traced out an excellent plan of campaign in order to succeed in Paris, and then return to Germany with the aureole of success. "You must pass through a period of transition, for, before and above all, a sojourn in Paris is necessary; try to succeed in having played in the course of next winter your 'Rienzi' (with some modifications indispensable for the Parisian public.) Pay court a little to Roger and Mme. Viardot. Roger is an amiable and intelligent man who will probably be enthusiastic for the part. But in any case I love to believe that you will manage a little better than Tichatschek, and that you will make his role more easy by some cuts. Do not neglect Janin, who will certainly give you a slap on the shoulder, and who by the influence he has with the press can bring about, at short date, the performance of that opera."

He continues: Let Wagner talk to Gustave Vaez and Alphonse Roger, who knew the "ropes" of success, and then let him revise and have played "Rienzi" even by adorning it with a ballet, and have a good success before launching this score into all Europe; for, Liszt writes, "There is need of an opera to be for our new period of revolution, what 'La Muette de Portici' was for the revolution of July. Let him compose a grand new work in view

of the winter of 1851. Above all let Wagner arrange to be on good terms with the musical press, let him avoid finding himself in a hostile position with anything or any persons who could avert the development of his success and his glory. A truce then to the commonplaces of politics, to social balderdash and personal quarrels. But good courage, stout patience and fire 'à quatre feux,' which will not be difficult for you with the volcanoes you have in your head."

Liszt's words were golden, and the praise in which he clearly hints at the powerful personalities of Meyerbeer and Halevy was very much to the purpose. But Wagner was conquered. In place of seeking to gain support in France he thought only of returning to Zurich to devote himself to work. "My presence at Paris is absolutely useless at this moment, my business is to write an opera for Paris; I am unfitted for any other task. At Paris and without a home—I wish to say without necessary peace of mind—it is impossible for me to work. I must find some corner where I can feel at home and where I can promise myself to stay at home. For such a place I have chosen Zurich. I have asked my wife to come and meet me there with her younger sister, and bring the remains of our furniture. Once that we are reunited I shall go back to work with spirit. Thence I shall send the sketch of my Parisian opera to Belloni, who will have it arranged in French by Vaez. He will be able to finish his work by the month of October, then I shall leave my wife for a short time and go to Paris. I shall seek by all possible means to be commissioned to compose the opera in question. I shall also, perhaps, have something played, and will then return to Zurich to write the music. Till then I shall employ my leisure in composing my last German drama, 'The Death of Siegfried.' In six months I shall send you that opera completely finished."

We may remark in this letter, dated Rueil, June 18, with what solicitude and anxious tenderness Wagner speaks of his wife, that Minna Planer with the "esprit bourgeois" who perhaps was not altogether on a level with his genius, but with whom he found a reposeful affection which had its value and which still was enough for him after thirteen years of housekeeping. "I must now," he says, "set myself to serious work, otherwise I am lost, but to work at this moment I must have calm and a home; if I have my wife with me in the pretty town of Zurich I shall find both. Unfortunately I do not know if my wife can find the money necessary in the case of her yielding to my wishes and deciding to come to Zurich; would you without delay ask her if she is in need of anything? God, what violence I do to myself incessantly not to weep! My poor wife!"

Here is a husband full of most affectionate sentiments for his wife, in whom nothing foretells the numerous swerves of conduct to which he would afterward abandon himself! So many lightning strokes, so much fuel for the fire of his genius, for it was not only in the head that

Wagner, as Liszt said, had volcanoes, he had them in his heart, too.

A few days after having written this letter Wagner set out of Switzerland, where he went to wait for the news of the appearance of his "Lohengrin," which the faithful Liszt prepared at Weimar. As soon as his back was turned the *Revue et Gazette Musicale de Paris*, thoroughly devoted to Meyerbeer and Halevy, which had never breathed a word of Wagner's coming to Paris, hastened to announce that he was fixed down there. "Among the many German refugees at present sojourning in our city," wrote a correspondent from Zurich to that journal, "is M. Richard Wagner, the young and celebrated composer."

It seemed, indeed, that the musicians who then held the right of way in Paris experienced a feeling of quiet in knowing that the author of "Tannhäuser" was so far from them. He could not return, in fact, so soon to the capital of France, and, if his ideas and aspirations often turned to that direction, he was never able to realize the desire he cherished of commanding our admiration. But today, although dead, how near he is to us, and how far Halevy and Meyerbeer, in their turn, seem remote!—*Journal des Debats*.

[THE END.]

PUGNO'S SECOND NEW YORK TRIUMPH.

SEVEN recalls were the unusual compliment paid to Pugno, the great French pianist, after his performance of the Schubert "Wanderer" Fantaisie with the Boston Symphony Orchestra in Carnegie Hall. It was a well earned compliment, for his interpretation of the Fantaisie was one of the most perfect pieces of piano playing heard in New York in many a day. The following are extracts from the daily papers:

Mr. Pugno made his first impression in America with the "Wanderer" Fantaisie five years ago. He played it yesterday more beautifully than he did at the Waldorf-Astoria concerts. There were more continence in his dynamics, less tendency to burst the bonds of artistic restraint, a finer feeling for tonal values. Again, he read the slow movement with exquisite finish and with most poetic sentiment. In coloring alone he achieved delightful things in this part of the composition. In the finale he exhibited delicious daintiness of touch, perfect smoothness in scale playing and a satisfying appreciation of the mood of the music.

In short, it was a very lovely piece of piano playing, adequate in its technical details and artistic in its exposition of the content of the work. Mr. Pugno was called out half a dozen times.—*New York Sun*.

M. Pugno, the soloist, played Liszt's amplification of Schubert's "Wanderer" Fantaisie for piano and orchestral accompaniment. It is one of the pieces that has served before to give the most satisfactory display of M. Pugno's powers. He plays it with poetry, with a fund of romantic feeling, yet without sentimental exaggeration, and he gives a tempestuous and powerfully wrought climax in the last movement.—*New York Times*.

Raoul Pugno played the solo part in Liszt's transcription for piano and orchestra of Schubert's "Wanderer" Fantaisie. He played with masterly effect in the first and second movements. A fine audience showed itself keenly and warmly appreciative of his skill.—*New York Tribune*.

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THE DEVOLL-ISHAM TOUR.

GEORGE DEVOLL, tenor, and Edward Isham, baritone, assisted by Mrs. J. E. Tippet, pianist, began their American tour in Boston last week. They gave two recitals in Steinert Hall.

How successful were the singers these press notices tell:

The program included these duets: Mendelssohn's "Greeting" and "The Harvest Field," Saint-Saëns' "Viens," Hildach's "Passage Birds' Farewell," Amherst Weber's "Night in the Desert" and W. K. Tarpey's "O Mistress Mine." Mr. Devoll sang Caldara's "Come raggio del Sol," Liszt's "Le Désir," Godard's "Chanson de Juillet," Brahms' "Liebliches Kind," Chaminade's "Immortality" and Hadley's "Nevermore Alone." Mr. Isham sang Handel's "Generoso Chi Sol brama," Fauré's "Au bord de l'eau," Holmes' "La Belle du Roi," Schubert's "Au die Leyer," Dressel's "When'er I Gaze" and "Come Into the Garden, Maud," and Arthur Somervell's "Go Fetch to Me a Pint of Wine."

This concert gave much pleasure to both musician and concert goer. The program was fresh and agreeably varied; the singers were in the vein, and there was a great deal to interest, admire and praise in their performance.

The distinguishing feature of the concert was the uncommon display of finesse in purely vocal art as well as in the æsthetic interpretation. Not only was each song, each duet individualized with fine appreciation of the intention of the composer and the mood of the period in which the music was written, but in each of these songs there was infinite attention paid to detail; yet not as though the singer stood with stick and pointed to a diagram, but the detail seemed an inevitable part of a whole, an inherent contribution to the general effect. The song was always organic and complete, not merely mosaic work. There was a continuous flow of musical thought, a constant current of expression. And this finesse has evidently become as a second nature to these singers, especially in duets, for there was never the suggestion to the hearer of the necessary labor in preparation. The spontaneity was authoritative, so that the hearer accepted immediately the interpretation and could conceive of no other at the moment.

How beautiful, for instance, in its artful simplicity, in its melancholy, autumnal mood was the ending of "The Harvest Field," which might bear, as sung by these musicians, the lines of Thomas Hood for a motto:

"No more the lark or linnet sings,
But silence sits in faded bowers."

The hearer is inclined to tremble when a singer appears on the stage armed with an air by an old Italian or an aria from one of Handel's operas. But listen to Mr. Devoll singing a song by Caldara, or Mr. Isham in the music of Handel, the opera writer, and you at once are in the atmosphere of the period; that which seemed common or dull is now full of vital meaning; the beauty, the pathos of the song is brought home to you.

These singers have come near mastering the art of arts, and this is simplicity. Only a great master as César Franck could write that simple "Lied"; only a genius like Gluck could thrill an audience and stir a soul within a perfumed and bepatched noble dame of his period by the binding together of certain notes. In these days when young singers without preparation rush upon the stage, with an assurance that may well be called insolence, it is a pleasure to find two men of no little experience and who have already tasted of success devoting themselves assiduously to an art that is to so many merely a business, which happens to be encouraged by idle patrons and patronesses feverish in their quest for a new diversion.

The accompaniments, played by Mrs. Tippet, were not for once the least feature of the concert.—Philip Hale.

Steinert Hall contained a good sized and fashionable audience yesterday afternoon when Messrs. Devoll and Isham gave their first vocal recital. The two artists were fortunate in having a very intelligent accompanist, and Mrs. Tippet deserves a good share of praise for the undoubted success of the occasion. The duets given by the two singers were excellent in their ensemble, and such shading is seldom heard in concerted music. The artists also deserve praise for their polyglot attainments, for they sang in four languages, with good enunciation in each. Both artists displayed splendid abandon and power. "La Belle du Roi," by Mr. Isham, and Godard's "Chanson de Juillet," by Mr. Devoll, were both worthy of high praise, and abundant applause testified the appreciation of the audience. The interest was well sustained throughout.—Louis C. Elson.

Mr. Devoll and Mr. Isham sing so much alike that they may be spoken of together. Both have unusually good voices, which they have been at the pains to give a thorough, admirable schooling. Both sing with remarkably true intonation, with considerable warmth. Each was most successful in his English songs. A strong feature of the success of the afternoon was the artistic accompanying of Mrs. Tippet. Through exquisite tone, delicate nuances and an unusual ability to play brilliantly and yet not noisily, she provided accompaniments that, while beautiful and interesting in themselves, were still a constant support, and never a hindrance to the

singer. Better accompanying is seldom heard.—Boston Evening Transcript.

These two young gentlemen sing quite in one way, for they have studied, we believe, under the same master, have united in the same music and sang for the same listeners for a considerable time, so that their musical individualities and dispositions are blended. The baritone voice is naturally sturdier than the tenor, unless the latter belong in the robust class, and so the most sustained gravity of the day was in Mr. Isham's Handel song, but the most animated vigor was in Mr. Devoll's selection from Godard. The voices are clear, mellifluous and smooth, especially well governed in the mezza voce, for which the singers have a predilection, true and uniform when united, and moving as from a single impulse in their duets. Mrs. Tippet's accompaniment, by the way, was just right.—The Boston Herald.

MANUSCRIPT SOCIETY.

THE Manuscript Society gave the first of a series of afternoon receptions for its members and their friends at the Carnegie Hall parlors on Wednesday afternoon, November 12. Several of the members played and sang and Madame Cappiani made a spirited address. Miss Edith Martyn served punch and Miss Hogan presided at the tea table.

The members of the reception committee last Wednesday were: Chairman, Mrs. Theodore Sutro; Mrs. William Martyn, Miss Edith Martyn, Miss Etta O. Clinton, Mrs. Charles Clinton, Mrs. Olcott, Mrs. E. N. Clark, Miss Genevra Hogan and Miss Parks.

The house committee of the society has engaged the parlors of the Carnegie Music Hall for a number of afternoon receptions, to be given during the season, and the chamber music hall for a number of evening concerts, at which the original manuscripts of members will be given a public hearing. The society is in a flourishing condition, and the outlook for the future is very bright. The officers for the coming year are as follows: President, John R. Burdette; vice president, Frank L. Sealey; second vice president, Dr. Henry Hanchett; corresponding secretary, Lucien G. Chaffin; treasurer, Louis R. Dressler; librarian, Paul Ambrose; recording secretary, Hazard J. Wilson; chairman reception committee, Mrs. Theodore Sutro.

EDWARD BROMBERG.

EDWARD BROMBERG is unusually busy now. He is to be envied, for he has this season more pupils than ever, and is accomplishing results, because his method of teaching (which is purely Italian) rests upon simplicity, entire absence of technical mystery and common sense. Mr. Bromberg has some fine voices among his pupils; Miss Carolyn Lowengart, of Portland, Ore., who possesses a voice of unusual sweetness and sympathy, is one of them. He expects a great deal of her. It is well to note that Mr. Bromberg has been and is teacher of some very well known singers, such as George Mitchell, formerly the principal tenor of the De Vere Sapiro Opera Company, who began to study with Mr. Bromberg after having studied for three years in Milan; Miss Florence F. Russell, soprano soloist of the afternoon services at the Church of the Ascension; Miss W. Newcomb (soprano), a successful church soloist and teacher, now at Basic City, Va.; Miss Esther Wallace, the highly successful comic opera singer; Miss Emma A. Damman (contralto), the church and concert singer, &c.

In the month of December Mr. Bromberg will appear in three concerts: In Lakewood, N. J.; Brooklyn and New York.

Schade Recital Postponed.

OWING to the illness of Miss Marie Schade her recital at Mendelssohn Hall tomorrow, Thursday, has been postponed.

SUNDAY NIGHT CONCERT.

AN audience that filled the Metropolitan Opera House gathered there last Sunday evening to hear the third one of Daniel Frohman's Sunday evening concerts. Sunday evening is certainly a good night for concertgoers, for they always turn out in goodly numbers to hear whatever is offered in the way of a musical feast.

This occasion was called "Wagner Night," it being devoted to the works of that master, with the exception of a group of miscellaneous numbers preceding the principal part of the program. The only one of the soloists to appear in the first part was Miss Carrie Hirschman, who gave a satisfactory account of herself in the E flat major Concerto of Liszt. She gave a correct and smooth performance, showing a facile technic, good command of tone and an intelligent conception of the work which she had well under control. She was recalled three times after the concerto.

Miss Lillian Pray, soprano; Ellison van Hoose, tenor, and Anton van Rooy, baritone, were the principal soloists. Herr van Rooy's work in opera is too well known to need extended comment. Mrs. Pray has a pleasing voice of rich quality, but neither in the quality nor power of her voice, in tone production or diction is she as yet ready to sing Wagner, although there is material for development. She gave some evidence of histrionic, or rather dramatic, ability in the duet from "The Flying Dutchman," and appeared to much better advantage subsequently in the introductory solo to the quintet from "The Meistersinger," which ended the program, and in which the three singers already mentioned had the assistance of Miss Marie Maurer, contralto, and Albert Quesnel, tenor.

Mr. van Hoose gave an excellent performance of the Prize Song from "Die Meistersinger," and in diction, voice and style his work was most artistic. His voice is extremely smooth and yet powerful, so that he reached a fine climax in Walter's famous song. He was repeatedly recalled and created much enthusiasm.

One of the most delightful numbers on the program was the song "Dreams," arranged for orchestra, the voice part being played by Max Bendix, and this number the audience would certainly have had repeated had encores been permitted.

The complete program, including the orchestral numbers, was as follows:

PART I.	
Overture, Fra Diavolo.....	Auber
Orchestra.	
Slavonic Dances.....	Dvorák
Orchestra.	
Concerto, E flat major, for piano and orchestra.....	Liszt
Miss Carrie Hirschman.	
PART II.	
Duet from The Flying Dutchman, Act II.....	Wagner
Senta.....	Mrs. Pray
The Dutchman.....	Herr van Rooy
Prelude and Finale, Tristan and Isolde.....	Wagner
Dreams, study from Tristan and Isolde.....	Wagner
(Arranged for orchestra.)	
With violin obligato by Mr. Bendix.	
Song to the Evening Star, Tannhäuser.....	Wagner
Herr van Rooy.	
Overture, Die Meistersinger.....	Wagner
Mr. van Hoose.	
Prize Song, Die Meistersinger.....	Wagner
Mr. van Hoose.	
Quintet, Die Meistersinger.....	Wagner
Mrs. Pray, Miss Maurer, Messrs. van Hoose, Quesnel and van Rooy.	

Venth's "Hiawatha."

ON Friday afternoon, November 28, in Mendelssohn Hall, the first public performance of Carl Venth's "Hiawatha" will be given by Mrs. Lillian Pray, Isabelle Bouton, John Young and Julian Walker. Mr. Venth will assist at the piano.

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AMERICAN PRESS NOTICES.

New York World—"A fine bass voice."

Boston Transcript—"A very beautiful bass voice with brilliant high and rich low notes."

Boston Herald—"A strangely and impressively beautiful voice."

Brooklyn Eagle, Nov. 14, 1901—"Mr. Tew has in his voice an instrument of very wide range, of power and sweetness at will in any register chosen and his repertory is a wide one."

Buffalo Express—"A beautiful voice of much power and sweetness, a temperament musical and poetic, a marvelous memory and an intuitive grasp of the inner meanings of his texts."

Minneapolis Tribune—"A young man of distinguished appearance, and a grace of manner and inborn natural, and he has a noble voice."

PHILHARMONIC CONCERT.

THAT venerable organization, the New York Philharmonic Society, ushered in its sixty-first season last Friday afternoon and Saturday evening with a program that had for its principal feature the Fifth Symphony of Tchaikowsky, the one in E minor.

Notwithstanding the account of this work contained in the analytical program that is an inevitable accompaniment of these concerts, it is distinctly Russian throughout, and nowhere does the nationality of the composer stand out in stronger colors than in this particular symphony. The insistent five note theme, so tragic in its very weirdness, upon which the entire first movement is built, is succinctly suggestive of the association with the idea and nature of the Slav. In rhythm it is restless, and yet held in check; in tone color it is despairing, and with its almost monotonous (insistent) reiteration it speaks of vast lone plains; in development it reveals all the fiery nature of the Russian.

The same spirit, in different garb, broods over the second movement, with a theme taken up as a solo by the French horn, before it becomes the property of the entire orchestra. The fantastic waltz, which forms the third movement in place of the customary scherzo, is again essentially Russian, a strange mixture of mirth and sadness. The same theme, mentioned at the beginning, occurs in the succeeding parts, and once more is heard as the introduction to the final wild allegro.

As a most excellent foil to this really superb work for orchestra came the musically insignificant prelude, by Caetani, the only other orchestral number on the program. Caetani's work, which at these concerts had its first hearing in America, is skillfully orchestrated, but of musical content it presents little of any value. It will do well to fill in on any program, but could hardly be used as a feature of special interest on an important occasion.

Herr Anton van Rooy, who was the soloist on this occasion, sang an aria from an old fashioned opera by Marschner, the revived "Hans Heiling," and he and the orchestra closed the concert by giving Wotan's Farewell and the Magic Fire Scene from "Die Walküre."

The faces on the stage were for the most part familiar, although some new blood—and good new blood at that—has been added to the first violins.

KOCIAN EXPECTED TODAY.

JAROSLAV KOCIAN, the Bohemian violinist, is expected to arrive on the steamer Majestic, due in New York today. The debut of the artist will occur at Carnegie Hall Saturday evening, November 22. Miss Julie Geyer, pianist, and an orchestra of 100 will assist. Some more London criticisms of Kocian follow:

Mrs. Ronalds yesterday started the first of her musical afternoons and met with a very great social success, for no end of pretty women were present, and the smart and musical world were alike in full force. Mr. Kocian was the great attraction of the afternoon and played the violin divinely.—London correspondent New York Herald's Paris Edition, May 13, 1902.

Herr Kocian, the young Bohemian violinist, who made so successful a debut last year, seems likely to be a dangerous rival to Herr Kubelik. His recital on Saturday afternoon was very well attended, and his marvellous feats of technique roused the audience to a wild ecstasy of enthusiasm. His tone is beautiful, full and pure. Later came Tchaikowsky's "Valse Scherzo," which was brilliantly played, and completely thawed the audience, which till then was cold. Paganini's "Palpiti" turned the success into a triumph. The ease and certainty with which Herr Kocian surmounted the difficulties of this famous piece were electrifying. Nothing more prodigious in the matter of sheer technique could be conceived.—Daily Graphic, May 13, 1902.

At St. James' Hall on Saturday afternoon Mr. Kocian, the talented young Bohemian violinist, made a successful reappearance in London, and was welcomed by a large and appreciative audience. He again offered convincing proofs as to his fine and certain command of his instrument, and few probably among those who heard him would be inclined to deny his claim to be included in the front

rank of virtuosi. His mastery of technicalities would, indeed, appear to be complete.—Daily Telegraph, May 12, 1902.

The young violinist, who is known, tout court, as "Kocian," reappeared at St. James' Hall, when he showed in several respects a marked advance since his previous appearance here. He gave a very thoughtful and intelligent rendering of Grieg's Sonata in C minor, and showed in the more brilliant and in some senses more modern music of Tchaikowsky, Paganini and Cui an admirable technique.—The Times, May 13, 1902.

M. Kocian, the gifted violinist, who made his first appearance in this country on December 12 last, at St. James' Hall, decidedly deepened the good impression he has made by his recital on Saturday afternoon in the same building.

M. Kocian opened his program with an admirable interpretation of Grieg's Sonata in C minor, and subsequently played with attractive sympathy and delicacy a Berceuse by Cui, and with great brilliancy a "Valse Scherzo," by Tchaikowsky, following the last named, in answer to an encore, with a "Moto Perpetuo," by Franz Ries.—The Standard, May 12, 1902.

Virtuosity is evidently the strongest point in the equipment of Kocian, the violinist, who gave a recital at St. James' Hall on Saturday afternoon, and it may be doubted whether even Herr Kubelik can perform more astounding feats upon his instrument than this young player. In such difficult show pieces as Paganini's "I Palpiti" and Tchaikowsky's "Valse Scherzo" he displayed a technique which was little short of the marvellous. His tone is always sweet and pure, his runs are even and clear, he plays strictly in tune and his harmonies are perfect.—The Globe, May 12, 1902.

FIRST ARION CONCERT.

MEMBERS of the New York Arion gave their first concert of the season Sunday night at the spacious clubhouse of the society, corner of Park avenue and Fifty-ninth street. The program included six novelties, two orchestral and four choral. Miss Mary Münchhoff, soprano, and Miss Elsa Ruegger, 'cellist, were the soloists. The assisting orchestra was made up of Philharmonic men. One of the novelties, an overture, "Liebesfrühling," by Georg Schumann, played as the opening number, seemed to belong to the bulk of modern musical compositions which no sane listener longs to hear a second time. It was rather roughly played. To the contrary, the other orchestral offering, a ballet suite arranged by Mottl from three dainty parts, by Jean Philippe Rameau, made a most agreeable impression. Two of these parts were the Musette and Tamburin, from "Les fêtes d'Hébé," and the other a menuet from the opera "Platée." While of no real musical value, pieces of this kind relieve the tedium of conventional programs.

The new choral works sung were "Hoch empor," by Franz Curti, a Pomeranian drinking song, by Wilhelm Rischbieter, "Verstohlen geht der Mond auf," by Maschank, and "Das Fest," by Max Meyer-Olshausen. The Curti, Rischbieter and Marschane songs were given à capella, and "Das Fest" with orchestral accompaniment. The Arion sang splendidly and Julius Lorenz directed with his usual authority.

Miss Münchhoff, who was in good voice, sang the aria in German, "O zitt're nicht, mein lieber Sohn," from Mozart's "Magic Flute"; an obligato in the familiar Maennerchor song "Glockenthürmers Töchterlein," two of the songs by Schubert sung at her debut, and also the Russian folk song by Alabieff, on her original New York program. The singer's execution in the Mozart aria was excellent, and the purity of her voice was revealed in the unaccompanied song with the male voices.

With the orchestra, Miss Ruegger played the 'cello concerto by De Swert, and gave an intellectual and artistic reading of this unique work. She played later a Romanze by Hans Huber, an agreeable piece, and "The Bee," by Schubert, and in these moved her admirers to applaud the finish of her exquisite art. Miss Münchhoff, too, was greeted cordially, and compelled to repeat the song with the Maennerchor. Julius Scheuck, a member of the club, sang the incidental baritone solo in the drinking song. Karl Schäfer was the piano accompanist.

LATE CHICAGO NEWS.

CHICAGO, November 17, 1902.

MANAGER BAKER gave a faculty concert on Friday at his Milwaukee branch of the Sherwood Music Hall, and seldom has that city known a more important or a better attended musical event. The attendance was such that several hundred persons had to be turned away from the doors. Without disparagement to the other artists, whose work was excellent, space permits mention only of Mr. Sherwood and Miss Kober, who played solos and finally quite carried away the audience by a magnificent performance on two pianos of Saint-Saëns' "Danse Macabre." The success was resounding. Mr. Sherwood has never been in finer fettle than this season, and his playing will never be better. The Milwaukee papers printed lengthy and flattering accounts of the concert and of the performances.

The Chicago Symphony Orchestra will play two weeks of festivals in Canada, under the distinguished direction of Sir Alexander Mackenzie, who will come especially from England and bring with him several prominent soloists. At these concerts only the works of British composers are to be given. The festivals, under the direction of Charles E. A. Harriss, will begin on April 13, and have been booked for Ottawa, Toronto, Quebec, London (Canada) and Montreal.

Kirk Towns has been engaged as soloist for the final concert this season of the Spiering Quartet.

Hans von Schiller has been elected president of the Ziegfeld Club. Its new vice president will be Rudolph Ganz.

At an interesting concert given by the Columbia School of Music the best features were the violin solos of Miss Charlotte Demuth and the songs of Wm. A. Willett.

A benefit concert given for the Alexian Brothers' Hospital netted nearly \$5,000.

Dr. Rubinkarn and Mrs. Crosby are each giving a series of much needed Wagner lectures.

The Evanston Musical Club gave a splendid performance of Verdi's "Manzoni" Requiem. The soloists who especially distinguished themselves were Joseph Baernstein and Mrs. Clark-Wilson.

A special department of piano tuning by the "Tunella" system has been inaugurated at the Sherwood Music School. "Tunella" graduates will receive a certificate of competency. The system teaches piano tuning in from thirty to sixty lessons.

Dunstan Collins, the manager, has moved his headquarters from the Fine Arts Building to the offices of the Theodore Thomas Orchestra, in the Auditorium Tower.

Rubin Goldmark will give a Wagner lecture at the Illinois University in January.

On November 22 there will be a violin recital worth attending at Kimball Hall. The concert will be under the auspices of the American Violin School, of which Joseph Vilim is director.

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Musical People

ACLEVELAND, Ohio, organization of ambitious aims gave its first public concert November 12. This is the Amphion Trio Club, composed of Miss Muckley, piano; Miss Sadie L. Walker, violin, and Ivan Francisci, cello. The club is assisted by Edwin H. Douglas. The program had for its leading feature the song cycle "Eliland."

Pupils of the Reading (Pa.) Conservatory of Music gave a concert October 29.

The pupils of Miss Lucia E. Clark gave a studio recital recently at Kalamazoo, Mich.

Walter Bentley Ball, baritone, gave a song recital at Columbus, Ohio, and Elmira, N. Y., last week.

Roscoe Huff gave an organ recital at the First Presbyterian Church, Williamsport, Pa., on the 3d.

The music pupils of Mrs. S. M. Gunn gave a private recital at her studio, Poughkeepsie, N. Y., November 7.

A pupils' recital, under the direction of Mrs. Marie Florence Rivers, was given at Harrisburg, Pa., November 5.

Clarence Edward Pease gave a song recital in his studio in Grand Rapids, Mich., November 10. Miss Schuster assisted.

Miss Dorothy Carman, Mrs. Southard, Mr. Corbin and Mrs. Howbert were the soloists at a recent concert in Cripple Creek.

At Olean, N. Y., October 29, a song and organ recital was given by Mrs. Margaret Hughes Wilson and Mrs. Mary Chappell Fisher.

Two organ recitals are to be given by Prof. F. W. Mueller in the near future, one at Hiawatha, Kan., and the other at Shenandoah, Ia.

At a recent concert in Halifax, N. S., Mrs. Hilda Richardson, Harold Jarvis and Owen A. Smily took part. W. Spencer Jones was at the piano.

At Williamsport, Pa., a musicale was given by Miss Frank S. Huntley, of Driftwood, assisted by Miss Nellie I. Huntley and Miss Minnie A. Menges, on November 10.

The following members of the faculty of Enna Conservatory of Music, Des Moines, Ia., gave a concert November 6: Emil Enna, Petre Kasgaard and F. Wallace Pike.

At Wilmington, Del., November 6, Miss Wales, assisted by Miss Margaret C. Pyle and Leonard E. Wales, with Miss Gause and Mrs. Mahaffy as accompanists, gave a song recital.

At the Vet Musical Academy, Detroit, November 8, a recital was given by the following pupils: Mrs. George Pringel, Misses Carrie Kihn, Minnie Engass, Mildred Guestchow.

A recital was given at the East Side Church, Paterson, N. J., November 7, by W. Shaw, the organist of the church. Miss Vermorel, violinist; Senator Wood McKee and Mrs. Arthur Johnson assisted.

Miss Maud Heisler, Mrs. Joseph McKinley, Miss Harriet Walling, Dr. Joseph D. Lawrence, George H. Armstrong and Mrs. Robert Middleditch and Miss May Shivers recently gave a musicale in Mechanicsville, N. J.

Miss Marguerite Colwell gave a piano recital with three of her pupils on November 3 in Grand Rapids, Mich. Willoughby Boughton, Miss Louise Wilcox and Miss Mona Redman taking part. Miss Blanche Thompson assisted.

Miss Susan Lord Brandegge and Miss Grace L. Wiarr gave a cello and piano recital at Hartford, Conn., November 5.

On Thanksgiving evening at Columbia, Pa., an organ recital will be given with a cantata, "The Daughter of Jairus." The affair will be managed by C. W. Stevenson.

At Wilmington, Del., November 13, Miss Elizabeth S. Swift gave a violin recital, assisted by Miss Boericke and Miss Anna T. Flinn of Philadelphia. Mrs. Joseph Swift was the accompanist.

November 6 was the date of the first faculty concert of the Michigan Conservatory of Music, Detroit. The program was given by Maurice de Vries, Henri Ern, Alberto Jonas and N. J. Corey.

A concert was given by Emil Tiferro, tenor, assisted by Miss Pauline Perry, Miss Elma Cadwell, and Grant Weber, with Miss Eva Crawford, accompanist, on November 5, at Denver, Col.

An organ recital was given in Pottstown, Pa., November 4, by Ralph H. Leopold, a promising young musician. He was assisted in a vocal way by Miss Bertha Brinker and Misses Willman, Longacre, Streeter and Shuler and Mrs. Moore.

Mrs. S. S. Stearns' pupils in class No. 2 at Grand Rapids, Mich., are Emily Holt, Miss Lillie Bennett, Miss Florence Allen, Miss Lucile Wilmarth, Miss Millie Comstock, Miss Eda Carroll, Miss Lulu Sehler and Mrs. Addie Tanner.

The second concert of the Williamsport (Pa.) Conservatory was held November 3 before a most attentive audience. Miss Bailey, Edmund Piper, Bertha Allen, Miss Martha Foresman, F. J. Daniel and W. A. White gave the program.

Mrs. Eskridge, Mrs. W. S. Holmes, Mrs. H. A. Morgan, Messrs. Holmes, Roberts, Guilbeau, Dalrymple, Prof. W. B. Clark, Mrs. Hamilton, Miss McGrath, Mrs. Hearin and Miss J. McGrath took part in an organ recital at New Orleans, October 30.

A concert was given in Tottenville, N. Y., on November 14. The chorus of the church, consisting of sixty, was assisted by the following artists: Miss Sprague, of Brooklyn; Miss Baker, of California; Mr. Laut, of New York, and Mr. Calton, of Newark.

A double octette choir of the First Baptist Church, Batavia, N. Y., has been organized. It consists of Misses Bedia Carpenter, Emma and Martha Susat, Miss Clara Mills, Buella Crawford, Ona Smith, J. T. Whitcomb, Leo A. Philips, C. W. Hutchinson and G. D. Johnson.

The seventeenth recital given by the Shearer School of Music, Lockport, N. Y., was held October 30 at the home of Mr. and Mrs. F. P. van Alstein. The program was played by Miss Nina F. van Alstein, assisted by Miss Maude M. Ruston, Louis W. Kinzly and Frank F. Shearer.

A program was given by the advanced students of the College of Fine Arts, of Syracuse (N. Y.) University, in John Crouse Memorial College, on November 12, before a large and appreciative audience. The soloists were Mrs. Helen Nicholson Ball, Albert Kuenzlen and Albert Fleck, of Utica.

Mrs. C. Cole was the hostess at a musicale given at Atlantic City, N. J., recently. Those who participated were Miss Margaret Evans, Miss Myra Cole, Clarence Cole, Leonard Willits, Miss Nititia Winters, Miss Anna Tomlinson, Miss Pauline Carter, the Misses Pauline and Jessie Carter, and Miss Mayme Tompkins.

John Hartmann, Miss Maud Allen, Miss Minnie Kohn, Miss Nina Barker, Misses Marie Garvey, Dora Lange, Minnie Wilcott, John Forrester, Louise Jameson, Hattie Hoffman, Louise Ritchey, Mrs. Frank Harmon, Prof. George Linck, and Mrs. Charles Loeb, accompanist, were among those taking part in a recent concert at Leavenworth, Kan.

A musicale was given November 6 at the home of Mrs. George T. Thompson, Canandaigua, N. Y. Mrs. Julia Fox, Miss Ida May Masseth and Miss Gheen rendered piano

solos. The violinists were Isaac Weinenbeck and Miss Jean Davidson, who was accompanied by her sister, Miss Annie Davidson. Miss Myrta Pressey, Mrs. Robert F. Thompson, Miss Mabel Fletcher, Mrs. J. L. McLaughlin and Mrs. George T. Thompson sang.

November 5 a new cantata, "The Great Light," by Finley Lyon, was given at Paterson, N. J. The solo parts were taken by Mrs. W. S. Blackford, Miss S. E. Lillybridge, Rev. C. F. Stanley, Harry L. Ditmars, John B. Hamilton. Miss Mabel A. Maryott presided at the piano, William R. Crawford at the organ; Rev. A. H. Maryott, reader, and B. Lillybridge, director.

Miss Margaret Schweiker has become a member of the faculty of the Williamsport, Pa., Conservatory of Music, having taken the position of instructor of the kindergarten department. She teaches the Fletcher method, the original, most widely known and generally endorsed of all kindergarten methods, having received her training in the Fletcher school, New York city, by which she was granted a full diploma.

On October 31 a musicale was held at the home of Mr. and Mrs. David Beckley, New Cumberland, Pa., by Professor Aker and a number of his pupils. Those who accompanied him from Harrisburg were Misses Dorothy Steele, Ruth Barr, Nellie Forney, May Jacobs, Bessie Keys, Edith Yousling, Anna Case, Katherine Funk, Ora Gardner, Verna Andrews, Josephine Buck, Ada Culp and Master Wayne Andrews, who, with Miss Florence Beckley, of New Cumberland, rendered some fine selections.

KOCIAN'S NEW YORK DEBUT.

KOCIAN, the young Bohemian violinist, will make his first appearance before an audience in the United States next Saturday evening in Carnegie Hall. He will be assisted by a symphony orchestra and Miss Julie Geyer, pianist, and Franz Spindler, accompanist. This exceptionally strong and varied program will be presented:

Overture, Sakuntala.....	Goldmark
Orchestra.....	
Concerto, F sharp minor.....	Ernst
Kocian.....	
Two Slavonic Dances.....	Dvorak
Orchestra.....	
Concertstück for piano with orchestra.....	Weber
Miss Julie Geyer.....	
Ride of the Valkyries.....	Wagner
Orchestra.....	
Serenade Melancolique.....	Tchaikowsky
Valse scherzo.....	Tchaikowsky
Kocian.....	
Dream Pantomime from Hansel and Gretel.....	Humperdinck
Orchestra.....	
Danse des Sorcieres.....	Paganini
Kocian.....	

WILLIAM HARPER.

FOLLOWING are some extracts from the October press notices of William Harper, the basso:

Mr. Harper was in excellent voice and was warmly received. His first group included five numbers from the old masters. The three quaint songs from the Hungarian were interpreted with all the pathos and fire which these composers call for. Giordani's "Caro mio ben" was especially charming, and the song "Time Enough," by Nevin, was a gem. "King Charles" was given with virility and abandon, and his superior skill and technic gave an unusual charm to his singing. The whole evening was one of delight, and Summit is to be congratulated on having had this musical treat.—Summit Herald, Summit, N. J.

Rarely have we been privileged to hear a voice with a greater power of emotional feeling or finer breadth of phrasing than that of Mr. Harper. His songs were aglow with warmth and coloring, while above all was a clean cut enunciation, and from the opening number, "In questa Tomba," Beethoven, one was made to feel the poetic insight and a hidden meaning in the tonal world. His selections were sung with a depth of pathos and intelligent meaning too rarely heard. But it was in the Hungarian selection, "Had a Horse," that the artistic interpretation of the evening culminated. It was highly dramatic, delivered with breadth and abandon, fire and warmth, while throughout it was characterized by a beauty of tone well rounded and evenly balanced, until at length it concluded in an eloquence surpassingly brilliant.—Banner, Morristown, N. J.

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Musical Clubs

A PROGRAM was given October 31 at the St. Cecilia, Grand Rapids, Mich., in observance of "All Souls' Memorial," the program being in charge of Mrs. C. B. Kelsey and Miss Georgiana Godfrey. The musicians who were honored were Mrs. Georg Henschel, Heinrich Hoffman and J. H. Hahn, all of whom have died within the past year. The first part of the program consisted of music from "The Fair Melusina," an operetta by Hoffman, a synopsis of which was given by Mrs. Delia Davis. "The Song of the Water Nymphs" and "To the Castle," two of the chorus parts of the opera, were sung by the following members of the society: Mrs. F. J. Appleyard, Miss Goodman, Miss Goebel, Miss Begerow, Mrs. W. H. Gay, Mrs. J. R. Clark, Miss Hensen, Mrs. Albert Jennings, Mrs. F. B. Jewell, Miss Loomis, Miss Delia Davis, Mrs. John Westerhoff and N. F. Tucker. Miss Warner sang "Where'er I Go," and Mr. Wellenstein played a piano arrangement of the men's hunting chorus from the operetta. A sketch of the life of J. H. Hahn, written by C. S. Hathaway, of Detroit, was read by Mrs. C. B. Kelsey, who was one of Mr. Hahn's pupils. The director of the Monday Club, of Paterson, N. J., is Charles S. Skilton.

The Choral Club, of Owego, N. Y., began its work for the season November 3.

On November 12 the Morning Musicales' regular recital occurred at Syracuse, N. Y.

The first recital of the Monday Evening Music Club was held at Fort Plain, N. Y., November 10.

Constantin von Sternberg was the soloist before the Matinee Musicales, Duluth, Minn., November 4.

The first Haydn String Quartet concert was given in Norristown, Pa., November 7. Miss Alice Kraft Benson was the soloist.

At an organ recital given recently in San Antonio, Tex., those who assisted were Messrs. Pfaff, Hesse, West, Wood, Bacon, Link and Maruchau.

It is announced that a musical section of the Ladies' Library Association, Kalamazoo, Mich., will be organized, with Frederick Rogers as director.

The program of the Ladies' Matinee Musical at Marion, Ind., October 31, was given by Hugh McGibeny, Mrs. Hugh Gibeny and Miss Virginia Shafer.

At the meeting of the Fortnightly Club held on the 3d, at St. Joseph, Mo., the subject was "Rhythm and Metre"; leader, Miss Medley, assisted by Mrs. H. McDonald and Miss Mary Pfeiffer.

The Wichita Choral Symphony Society, which is a com-

bination of the Wichita Symphony Orchestra and the best vocal talent of that city, held its organization meeting at the studio of Mr. Appy November 5.

The Wednesday Morning Musical Club, of Newcastle, Pa., at a recent meeting had as hostess Mrs. H. G. Dean.

The first concert program of the season by the Schumann Club, of Bangor, Me., was given November 6, under the direction of Mrs. H. L. Jewell, Mrs. Rubina Ravi-Brooks and Miss Helen A. Tewksbury.

The first regular afternoon concert of the Fortnightly Musical Club, Cleveland, Ohio, was given November 4. Hans Kronold, assisted by Mrs. C. H. Wellman, Miss Harter and Mrs. E. C. Kenney, gave the program.

Mrs. T. Weldon Jackson, Jr., of East Orange, N. J., is an active member of the Tuesday Musical Club and holds the office of chairman of the hospitality committee in that organization.

At Plainfield, N. J., November 7, the first concert of the season was given by the Musical Club. Mrs. D. W. Taylor, Mrs. Mack, Irving Stewart, Miss Hart and Fullerton Waldo were the soloists.

The first recital of this year was given by the Colorado Springs (Col.) Musical Club, November 3, when Professor Pearson, Mrs. Garrison, Mrs. Briggs, Bartlett Briggs and Miss Lane gave the program.

The Music Students' Club met November 4 with Mrs. Nott at Davenport, Ia. Mrs. Nott, Mrs. Lafferty, Mrs. R. Reynolds, Mrs. Whitaker, Miss Gertrude Brannigan, Miss van Patten and Miss Middleton were heard.

The Orpheus Club held its regular meeting in October with Mrs. Bacon and Miss Work at their music studio in Oklahoma City, Okla. Ter.; Miss Hatton, Mr. Arcy, Dr. Colter, Miss Crawford and Miss Myrtle Cook taking part.

At the reorganization of the Lyon Falls, N. Y., Music Club the following officers were chosen: President DeWitt C. Markham; vice president, Mrs. E. F. Ryan; secretary-treasurer, Miss Mary N. Cox; musical director, Mrs. W. M. Shaw.

The Thursday Morning Musical Club met November 6 at the home of Mrs. A. W. Sweezy, Middletown, N. Y. Mrs. F. O. Tompkins, Mrs. G. Nash, Mrs. F. S. Rogers, Miss Howland, Mrs. J. D. Powers and Mrs. Ward Ostrum gave the program.

The Tuesday Musical Club, of East Orange, N. J., has issued its prospectus for the coming year. The dates of the concerts will be December 12, January 20, February 13, March 17, April 10 and May 12. Mrs. Franklin Field, Jr., is president, Mrs. H. N. Goodwin treasurer, and Miss Madeline Saxton corresponding secretary.

The fourth and concluding program in English, given by the Ladies' Musical Club, Sedalia, Mo., on October 29, was given by Miss Etta Hurley, Mrs. John Baxter, Mrs. Harvey Keens, Misses Maymie Carroll, Ida Meyers, Irma Collins, Mrs. Edgar Jones, Mattie Zoll, Charles Rockwell, Miss Florence Scott, Mrs. MacGugin, Mrs. Steele, F. W. Simpson and Brown Harris.

The members of the Maywood (N. J.) Choral Union who appeared at a recent concert were Mrs. Ackerman, Miss Thoma, Miss Demarest, J. R. Davies, R. D. Batten, Mrs. Teeple, Miss Sadie Falconer, Miss Strube, W. B.

Lyon, F. Stephenson, Mrs. Lyon, Miss M. J. Davies, Miss Banta, Mr. Teeple, Mr. Demarest, Miss Davies, Miss Howland, Miss Allen, J. Howland, Mr. Batcheler and A. H. Voorhis.

The Ladies' Musical Club, Sedalia, Mo., at its meeting November 5 had French as the subject, and was in charge of Mesdames F. W. Simpson and J. H. Rodas. E. F. Yancey, Miss Mary Curran, Mrs. F. W. Simpson, Mrs. J. H. Rodas and Miss V. Jones gave the program. Five new members were elected to active membership as follows: Misses Grace Campbell, Ollie Withers, May Jaynes, Mayme Gentry, Maude Weeks.

The directors of the Houston, Tex., Quartet Society are D. D. Bryan, president; F. L. Miller, vice president; J. H. Taylor, secretary; A. J. Bottom, treasurer; L. Illfey, librarian; H. F. MacGregor, Ward D. Hume, John Charles Harris, Fred F. Dexter, musical director; Henry C. Breaker, accompanist. Active members—J. A. Milroy, C. E. Oliver, H. Woodhead, Erich Schmidt, J. H. Taylor, H. C. Schirmer, A. J. Bolton, R. T. Giraud, L. Illfey, E. M. Smith, William Disson, Arthur Alban, D. A. Dickey, J. B. Muir, Wm. J. Holbeck, Baltis Allen, Wm. Hurley, W. E. Mills, S. A. Kincaide, W. A. Cook, C. L. Vickers, C. H. Dorman, W. M. McCrea, A. Macfee, R. D. Steele, D. D. Bryan, F. E. Miller, Percy Allen, F. E. Russell, George E. Dickey, L. Murden and Henry A. Shaffer.

The University Musical Society, of the University of Michigan, has issued announcements for the fourteenth season of the choral union series to be given in University Hall, Ann Arbor, Mich. The first concert will be November 18 by the Pittsburg orchestra; a song recital will be given December 1 by Sara Anderson and Joseph Baernstein, with Miss Emily Gilmore, of Detroit, as accompanist. January 23 Miss Elsa Ruegger will appear in recital; February 2, Mark Hambourg, and the Cincinnati orchestra, under the direction of Frank van der Stucken, will be heard March 24. The date for the May Festival has not been fixed, but there will be the usual five concerts. Thursday evening, Edward Elgar's "Caractacus" will be performed for the first time in America. Several ensemble numbers from "Die Meistersinger" will be given Friday evening and the festival will close with a concert performance of Verdi's "Aida."

Opera at Carnegie Lyceum.

THE coming performance of acts from three grand operas at Carnegie Lyceum, Tuesday evening, November 25, has interested many musical people in New York. It promises to be rather an ambitious undertaking. Miss Christine Gordon, who is to essay the prima donna roles, is a handsome young woman with a beautiful voice. Franklin D. Lawson will be the principal tenor and Herman Springer the leading baritone. These three artists, assisted by other singers, the New York Apollo Club and a selected orchestra, will be heard in the third act from Verdi's "Aida," the garden and prison scenes from Gounod's "Faust," and the first scene from the third act of Wagner's "Tannhäuser." Frederick W. Ecke will conduct the orchestra and Theodore Habelmann will be stage director.



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Boston Music Notes.



BOSTON, Mass., November 15, 1902.

MISS ADAH CAMPBELL HUSSEY, as usual, has a number of engagements booked for the season. On October 31 she sang in Newton, November 1 at Duxbury, and on the 8th at Dorchester. She was one of the soloists at the MacDowell Club on November 12. November 20 and December 1 she has engagements in Boston, on December 5 in Cambridge, and on December 11 she will sing at a concert to be given at Sherry's, New York.

Miss Lottie Baker, alto, and Miss Florence Garvin, soprano, who have for some time past been studying with Arthur Beresford, gave an interesting and artistically successful recital November 11. Miss Baker's selections included an aria from "Samson and Delilah" and a group of new songs, which she gave with excellent enunciation and artistic finish. Miss Garvin's fine stage presence and dramatic voice created quite a sensation. With her exceptional gifts at her present rate of progress she will undoubtedly ere long be accorded a prominent place among the sopranos of America.

Mme. Caroline Gardner Clarke announces three musical afternoons for her second season of these musicals. The first to be given at her residence, 1070 Beacon street, November 25, at 3 p. m.; the second, at Whitney Hall, Coolidge's Corner, Brookline, December 2, at 3 p. m.; the third, at 1070 Beacon street, December 16, at 3 p. m. Some of the assisting artists will be Miss Alice Robbins Cole, Mrs. Minnie Little Longley, Miss Katherine Rickert, Mrs. Jean Sherburn, Mrs. J. E. Tippet, Richard Kay, violinist (first appearance in Boston), Stephen Townsend, Harvey W. Loomis, of New York; Edwin Star Belknap, of New York; J. Hoffmann and others. At the first and last musicales the tickets will be limited to 100. The second musicale will be the occasion of the initial presentation of several new and elaborate works by Mr. Loomis, some of which will be rendered as *musique voilée* in the interpretation of which other well known artists will collaborate.

A recital will be given under the auspices of the Faelten Pianoforte School in Faelten Hall Wednesday evening. A fine program has been arranged and the pupils participating will include Elizabeth C. James, Helen Gormley, Ethel Harding, Elmer C. Wallison, George F. White, Ethel May Colgate, Estelle Heineman, Ena Langworthy and Lillian K. Nosworthy.

One of the always busy men in Boston is Frank Morse, the vocal teacher. Mr. Morse has had a full class from the time he opened his studio in Steinert Hall last September.

The second song recital by the Messrs. Devoll and Isham will take place next Tuesday afternoon at 3 o'clock, when they will sing duets by Brahms, Schultz,

Chaminade, and a duet from "The Pearl Fishers," by Bizet. Mr. Devoll will also sing solos by Handel, Mendelssohn, Ernest Ford and a series of Creole songs by Herbert Bunning. Mr. Isham will sing songs by Weber, Chaminade, Chadwick, Richard Walthew and William Wallace.

Next Tuesday evening, in Steinert Hall, Frederic Lamond will give his second piano recital. Mr. Lamond will on this occasion play four Beethoven sonatas—op. 106, op. 111, op. 81 and op. 57, also known as "The Sonata Appassionata."

The MacDowell Club opened its seventh season on Wednesday with a reception to Mr. and Mrs. E. A. MacDowell at Pilgrim Hall, from 4 to 6. In the receiving line were Mr. and Mrs. MacDowell, with the president and vice president of the club, Miss Helen Ranney and Mrs. Charles Gaston Smith and Miss May Winsor. The ushers and other assistants were chosen from the pupils of Mr. MacDowell during his stay in Boston. Mrs. Caroline Gardner Clarke and Miss Adah Hussey, members of the club, sang. Some there were Madame Hopekirk, Mr. and Mrs. B. J. Lang and Miss Lang, Mrs. Henry M. Rogers, Mrs. John L. Gardner, Miss J. M. Kimball, Edward Burlingame Hill, Mrs. Thomas Allen, T. M. Currier, Mrs. Oliver Crocker Stevens, Mrs. Minnie Little Longley, Miss Jansen, Mrs. Suza Doane White, Miss Wethern, Mrs. Clifford Brigham and Mr. and Mrs. John Woodbury.

The Boston Singing Club has initiated this year an interesting system of public rehearsals, which will be held on the night before the regular concert, and are called "fore nights." Only members of the musical departments of colleges and of other educational institutions, houses, clubs and societies in Boston and vicinity are to have the tickets for these.

The Russian tenor M. Ourimoff is a great friend of Mr. Adamowski, and sang at the recitals Mr. Adamowski gave in Lenox last month.

Mrs. Idalia Levy Ide and Mrs. Helen Allen Hunt, pupils of Madame Franklin, are to give a recital in Chickering Hall on Tuesday evening, December 9.

Six University chamber concerts are to take place in Fogg Museum Hall, Cambridge, on Tuesday evenings, November 18, December 23, January 27, February 10, March 10 and April 7. Five of them will be by the Kneisel Quartet and one by the Adamowski Trio, Madame Szumowska, pianist. Seats are to be secured at the University Bookstore, Harvard square.

December 15 is the date set for the song recital to be given in Chickering Hall by Janet Spencer, contralto, and U. S. Kerr.

On the evening of Thanksgiving Day, Thursday, November 27, Mark Hambourg will give a piano recital in Chickering Hall.

The Hoffmann String Quartet, which is composed of J. Hoffmann, A. Bak, F. Zahn and C. Barth, will give their first Boston chamber concert on the evening of Wednesday, December 3, in Steinert Hall.

There will be a song recital on Monday evening, November 24, at Huntington Chambers Hall, by David New-

land, assisted by Carl Peirce, and Alma Fairbanks at the piano.

The two Mascagni concerts in Symphony Hall were well attended. The soloists were Mr. Bellati, Madame Farnetti, Madame Cappelli, Mr. Schiavazzi and Mr. Frascena.

The Choir Guild of Grace Church, Newton, gave an entertainment at the Hunnewell Club on Friday night, November 14, consisting of an original musical comedy entitled "My Own Adolphus." The book and lyrics by A. O. Clark, and the music by H. R. Pratt, the organist of Grace Church. Those who took part were Charles N. Sladen, Charles H. Draper, Miss Alice Simpson, Harry Hickox, W. O. Harrington, Miss Cora E. Davis, A. O. Clark and Farnsworth Collins.

The season of violin recitals in Boston will be opened on December 3 at Chickering Hall by the first appearance in America of Dezzo Nemes, a Hungarian violinist.

An operatic concert by the pupils of J. Carman was given at Association Hall Tuesday evening.

At Union Hall on Wednesday evening a concert will be given by the pupils of Walter Kennedy, including George F. Prevear, Mrs. Cora Mae Knapp, Dr. Ernest H. Page, M. Wallace Jenkins, Edward Paul Dooley and Dr. Paul DeWitt Beadle.

F. R. Comée will manage the joint concert which later is to be given in New Haven by the Harvard and Yale Glee, Mandolin and Banjo Club. The concert will take place in the Hyperion Theatre.

Concerts announced for the week of November 16: Sunday—Symphony Hall, 8 p. m., Mascagni and his Italian Opera Company in concert.

Monday—Chickering Hall, 8 p. m., second concert of the Kneisel Quartet.

Tuesday—Steinert Hall, 3 p. m., second song recital of George Devoll and Edwin Isham. Steinert Hall, 8:15 p. m., second piano recital of Frederic Lamond; Beethoven sonatas, op. 106, op. 111, op. 81, op. 57.

Thursday—Steinert Hall, 8:15 p. m., violin and piano recital by Hugh Codman and Miss Jessie Davis.

Friday—Symphony Hall, 2:30 p. m., fifth public rehearsal of the Boston Symphony Orchestra.

Saturday—Symphony Hall, 8 p. m., fifth concert of the Boston Symphony Orchestra.

MADAME EDWARDS.

BOSTON, Mass., November 17, 1902.

MME. ETTA EDWARDS, the well known vocal teacher, has recently made great improvements in her studio in Steinert Building. She has a department for the study of and training in operatic work in all its bearings, and in order to be fully equipped and to accommodate her constantly increasing business she now occupies a suite of four rooms, which combined make one of the handsomest studios in New England. She is assisted in the operatic department by Signor Vianesi, who has had a wide experience as operatic director both in this country and in Europe. She has a regular stage in the operatic department of her studio, and actual work is in constant progress there. Mrs. Edwards is personally finely equipped to carry on this work, and some gratifying results are anticipated.

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Mr. Satte was recalled five times and his reception was exceptionally cordial.—New York American and Journal.

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BEETHOVEN AND LAMOND.

ABOUT thirteen years ago that most scholarly of all Beethoven interpreters, Hans von Bülow, played in this city. The programs for his recitals were made up exclusively of the master's sonatas. Since that time no pianist has even attempted to approach that gigantic feat, until Frederic Lamond presented a program of five Beethoven sonatas at Mendelssohn Hall last Tuesday afternoon.

This was Lamond's second appearance in this city, his debut having been made with the Boston Symphony Orchestra on the previous Thursday, when he introduced himself to an American audience by playing one of the chief works in piano literature, the Beethoven "Emperor" Concerto. The favorable impression made by the pianist on the occasion of his debut was greatly strengthened at his recital, and the only deplorable fact in connection with it was that the ultra-classical program kept the audience down to a small number, when the pianist ought really to have played to crowded seats, for it is thirteen years since anything in any way approaching his performance has been heard here.

The stupendous task which the pianist set himself to do, and carried out so successfully, was to play five of the most important sonatas of Beethoven, commencing his program with three comparatively unfamiliar ones to concert audiences, and closing with two of the favorite war-horses of all the pianists.

The tremendous "Hammerclavier" Sonata, op. 106, opened the program, and was followed by the two works, op. 111 and 110, and then came the ever refreshing "Waldstein," with the "Appassionata" making a fitting climax at the close.

Lamond gave a very broad and dignified reading of the op. 106, and perhaps nowhere else displayed a higher degree of virtuosity than in the difficult closing movement of this work, when without for a moment losing his grasp of its content, he played the Allegro risoluto with such speed that it must have taken considerable resolution, both digital and mental, to carry it through so clearly. The Adagio was a gem of tonal purity, and

quiet, sensible piano playing, exempt from sentimentality. In fact, the pianist is altogether free from any tendency to be oversentimental, and his forte lies distinctly in his analysis of a composition, both intellectual and musical, by means of which he conveys to the listener his conception of the work, setting it before one as clearly as a picture, through the medium of his careful attention to the minutest detail, his scholarly phrasing, and his keen appreciation of the relative value of the various parts to each other. There was some good playing in the C minor Sonata, op. 111, especially in the fleet pianissimo passages that rippled with remarkable clearness and rapidity; and the Fugue of the op. 110 lent a tone of Bach to the occasion.

As the afternoon and program wore on the pianist played better and better. The "Waldstein" and the "Appassionata" were both delivered with the same degree of authority that characterized his other readings, showing the student as well as the virtuoso, and all of the meritorious characteristics of the pianist's playing were here shown to even greater advantage.

The enthusiasm grew as the afternoon waned, and after two hours and a quarter of the most severe piano playing the audience wanted still more, but in spite of the repeated recalls Lamond refrained from adding to his dignified program.

It was a recital which no music student should have missed, for all that the pianist has so carefully studied he again gives to his audience, and the benefits to be derived from hearing such playing cannot be overestimated.

This program, as a matter of special interest, is printed in its entirety:

BEETHOVEN PROGRAM.

Sonata, op. 106, B flat major (Hammerclavier).
Sonata, C minor, op. 111.
Sonata, A flat major, op. 110.
Sonata, C major, op. 53.
Sonata, F minor (Appassionata), op. 57.

Lamond gives a recital of miscellaneous compositions at Mendelssohn Hall on Tuesday afternoon, November 25.

Obituary.

Samuel V. Speyer.

SAMUEL V. SPEYER, a well known attorney of this city, died in the New York Hospital on Wednesday last after a short illness, aged fifty-two years. Mr. Speyer was well known as an amateur musician, a violinist, who was a devotee of music and cultivated the art in its purest form, through the quartet. He had performances in his home and was interested in the general diffusion of musical knowledge throughout the community, having been a patron of music for many years. He had an amiable, sunny disposition and was a man who had many friends and whose unexpected death has caused great grief among an admiring circle of associates and musical companions.

Van Hoose in Milwaukee.

THESE press notices refer to Ellison van Hoose's recent appearance in Milwaukee:

The second of the series of ballad concerts, which took place last evening, held all that it promised. It enabled us to make the acquaintance of a singer who we may count among the most important ones of the country. Mr. van Hoose's voice is soft, melodious and powerful, of the so called lyric tenor. The grand aria from "Aida" we have heard given in much less satisfactory manner by a very celebrated singer. Mr. van Hoose also made a splendid impression in lyric selections.—Milwaukee Herald.

Mr. van Hoose sang the Egyptian Romance in English, and "Heavenly Aida" became intelligible without the necessity of consulting the libretto. The singer gave the selection with fervor and heroic brilliancy, and the high note at the end came out sharp and clear, which made the following song by van der Stucken a strong contrast. Mr. van Hoose possesses a beautiful tenor voice of considerable compass, good carrying quality and powerful enough to fill the house. His versatility was amply demonstrated by the selections sung by him, ranging from a strong romantic romance to the lighter class of music, such as ballads. His second group was of generous proportions. The audience, however, demanded more, and Mr. van Hoose responded with a French song.—Milwaukee Sentinel.

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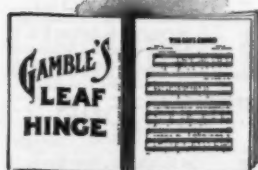
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